Kāvyādarśa of Daṇḍin

NOTES

PARĪCHCHHEDA II

Notes to II. 1—(i) Compare Note (i) to i 10 Kāvya, according to Dandin, is—इष्टार्थव्यवच्छिन्ना पदावली ; that is to say, he gives more prominence to the word element in poetry as compared with the sense-element. This does not mean that the Gunas which are the *sine qua non* of poetry, and the Alamkāras which serve as decoration, must belong to the word-element, the विशेष्य, exclusively ; for, the विशेषणs, the subordinate elements of the Body, have also their own decorations. Thus there is no inconsistency in Dandin's having defined Kāvya as he has done and then having divided the Alamkāras (and impliedly the Gunas also—cp. Note (i) to i. 41) into those belonging to word and those belonging to sense. Modern Ālamkārikas such as Mammata, having once subordinated both the word as well as the sense to Rasa, are constrained to regard the Gunas as well as the Alamkāras as belonging to Rasa, the *angin*. For a criticism of this view see our Note (iii) to i 41 and the Sanskrit Commentary to the present stanza.

(ii) The distinct function of the Gunas and the Alamkāras is brought out by Dandin by calling the former the life-breaths and the latter the ornaments of poetry. The Gunas abide in poetry समवायवृत्त्या while the Alamkāras संयोगवृत्त्या, there is between them a distinction in kind,—a distinction which later became one of degree, as with वामन (iii. 1 1-2) or with प्रतीहारेन्दुराज (p. 17)—गुणाः खलु काव्यशोभाहेतवो धर्माः । येषां तु गुणोपजनितशोभे काव्ये शोभातिशयहेतुत्वं तेलंकारा । Compare however the following from अलंकारशेखर, p. 20—

अलंकृतमपि श्रव्यं न काव्यं गुणवर्जितम् ।
गुणयोगस्ततो मुख्यो गुणालंकारयोगयोः ॥
अलंकारसहस्रैः किं गुणो यदि न विद्यते ।
विक्रीयन्ते न घण्टाभिर्गावः क्षीरविवर्जिता

Compare also (Agnipurāna, 346 1)—

अलंकृतमपि प्रीत्यै न काव्यं निर्गुणं भवेत् ।
वपुष्यललिते स्त्रीणा हारो भारायते परम् ॥

Mammata's अनलंकृती पुनः क्वापि implies the same thing.

(iii) The progressive development in the theory, and with it in the number, of the Alamkāras forms an interesting chapter in the history of Sanskrit Rhetoric. The subject is too large, however, to be adequately discussed in a note. Our Introduction has attempted a rapid review of the main stages reached during the process, to which the reader is therefore referred. It would be noted in this place that Dandin must have lived at a time when the development of the Alamkāras in the way of progressive division and subdivision was in full swing; and he seems to have been anxious rather to give an epitomized statement of the principal results arrived at than to add his own quota to the process of amplification. In fact he has even had to reject some of the Alamkāras recognised by his predecessors (cp. ii. 358–359 and notes thereon).

Notes to II. 2—(i) The *fundamenta divisionis* of the Alamkāras have been variously stated in different texts. The simplest division into शब्दगत and अर्थगत, even after the addition of a third class of उभयगत, proved quite inadequate. It is however given by the अग्निपुराण, and most elaborately by Bhoja. It was soon found necessary to introduce various subclassifications based on the psychological principle involved in the process, or on some such underlying peculiarity. Similarity, identity, contrast; causation, word-grouping, *lokavyavahāra*; Rasa, Rhetoric, Technicality · these were some of the principles of classification accepted. Compare, for instance, the Alamkārasarvasva, and particularly the following list based upon the Pratāparudrīya (pp. 338–339) [wherein the Alamkāras not recognised by Dandin are shown in square brackets]—

रूपक, [परिणाम, संदेह, भ्रान्तिमत्, उल्लेख,] अपह्नुति,— based on अभेदप्रधान-
दीपक, तुल्ययोगिता, [दृष्टान्त,] निदर्शना, [प्रतिवस्तूपमा,] सहोक्ति, [प्रतीप,] व्यतिरेक,—based on भेदप्रधान-
उपमा, [अनन्वय, उपमेयोपमा, स्मरण,]—based on भेदाभेदसाधारण-
} साधर्म्य;

उत्प्रेक्षा, अतिशयोक्ति,—based on अध्यवसाय,
विभावना, विशेषोक्ति, [विषम, चित्र, असगति, अन्योन्य, व्याघात, अतद्गुण,] भाविक, [विशेष,]—based on विरोध,
यथासंख्या, [परिसंख्या, अर्थापत्ति, विकल्प, समुच्चय,]—based on वाक्यन्याय;
परिवृत्ति, [प्रत्यनीक, तद्गुण,] समाधि(= समाहित), [सम,] स्वभावोक्ति, उदात्त, [विनोक्ति,]—basd on लोकव्यवहार;
[काव्यलिङ्ग, अनुमान,] अर्थान्तरन्यास,—based on तर्कन्याय;
[कारणमाला, एकावली, मालादीपक, सार,]—based on शृङ्खलावैचित्र्य;
[व्याजोक्ति, वक्रोक्ति, मीलन,]—based on अपह्नव; and
समासोक्ति, [परिकर,]—based on विशेषणवैचित्र्य

It became soon obvious that any such classificatory principle or principles, would gradually tend to become inadequate, as there would always remain some Alamkāras recognised by rhetoricians and falling outside their scope Thus of the 35 or rather 34 Alamkāras recognised by Dandin the following 14 are not included in the above list —आवृत्ति, आक्षेप, हेतु, सूक्ष्म, लेश, प्रेयस्, रसवत्, ऊर्जस्विन्, पर्यायोक्त, श्लिष्ट, विरोध, अप्रस्तुतप्रशंसा, व्याजस्तुति, and आशी (not to mention सङ्कीर्ण) Some of these, e.g, प्रेयस्, रसवत्, ऊर्जस्विन्, are sometimes classed as रसमूलक; while आक्षेप, पर्यायोक्त, अप्रस्तुतप्रशसा, व्याजस्तुति and आशीः will have to be classed as नाट्यालङ्कारs, i e, merely as effective modes of expression, such as those enumerated by Bharata in the beginning of the 16th chapter of the Nātyaśāstra. The tendency towards a wanton increase merely in the number of the Alamkāras (and of subdivisions within an Alamkāra), which marked the latest phase in the history of the Alamkāraśāstra, made any attempt to trace the Alamkāras to their बीज—such as Dandin contemplates—an altogether hopeless task

(ii) But already in some quarters, as in the case of the Gunas,—see note (ii) to i 41—a revolt against this gratuitous multiplication of entities had begun to assert itself. Thus Hemachandra rejects परिकर, यथासंख्य, विनोक्ति, भाविक, उदात्त, रसवत्, प्रेयस्, ऊर्जस्विन्, भाव, समाहित, आशीः, and प्रत्यनीक as distinct Alamkāras—and some of them, it will be seen, are recognised even by Dandin and Bhāmaha. Udbhata's Kāvyālamkārasārasamgraha is

likewise moderate in its enumeration of Alamkāras, while even so late a text as the Alamkāraśekhara of Keśavamiśra (which is believed to have utilised the Sūtras of Śauddhodani) lays down with emphasis (p 29)—एवं स्युरर्थालङ्काराश्चतुर्दश न चापरे । stating further (p 38) that he has justified the position he has taken in his अलंकारसर्वस्व, a work which apparently has not come down to us Dandin, it will be noted, holds a middle position between the two extremes of needless amplification and unwarrantable curtailment

(iii) Who the पूर्वाचार्यs are that Dandin had in his mind it is difficult to decide. As the treatment of the Alamkāras in Bharata, or in the Agnipurāna for the matter of that, is very meagre these cannot have been intended by him , and as to Bhāmaha, since his list of Alamkāras (cp ii 4, ii 66, ii 86, ii. 88, ii 93, iii 1-4), made up of detached and successive lists as it is, agrees in general statement and even in the order in which the Alamkāras are mentioned with that of Dandin, it is doubtful if Dandin would regard Bhāmaha—even though he be his predecessor—as one of the पूर्वाचार्यs referred to in the present stanza. On this point see further our Introduction It seems that a large mass of literature known to Dandin is now lost to us. Cp note (ii) to i 2. The Commentary श्रुतानुपालिनी enumerates, amongst Dandin's predecessors, काश्यप, ब्रह्मदत्त, and नन्दिस्वामि, names otherwise almost unknown.

Notes to II. 3—(i) Dandin here admits that as regards the Alamkāras there is no difference of practice between the Vaidarbhas and the Gaudas (साधारणमलङ्कारजातम्); but this is rather unexpected That craving for simplicity and directness in the one and hyperabole and ornateness in the other which led them to cultivate distinctive काव्यगुणs is bound to make itself felt even in their choice of the Alamkāras and their frequency ; although this fact, it is obvious, would not make any difference in the definitions of the Alamkāras as such.

Notes to II. 4—(i) We are not quite certain as to the genuineness of this list of Alamkāras (stanzas 4-7), although all the Mss give it It is the practice of some of the later Alamkārikas to preface their treatment of the Alamkāras by a few mnemonic verses of their own composition, but some writers, e g Mammaṭa, have not obliged their would-be students in this manner; and just as in the case of Mammata a commentator has added a versified enumeration at the beginning of the tenth Ullāsa (although never as a part of Mammata's own work), so, it seems to us, must have been the case with Dandin It is only on some such supposition that we can account for the ungrammatical दीपकावृती (or the unmetrical दीपकावृत्ती), and also for the further fact that in this enumeration some figures (e g लव, अप्रस्तुतस्तोत्र) appear under strange, and others (e g विशेष for विशेषोक्ति) under misleading, names. We cannot bring ourselves to believe that Āchārya Dandin could not have avoided such solecisms and ambiguities if he had meant it

(ii) Vibhāvana is often rendered as Presumption, —but that is a name that we must reserve for अर्थापत्ति, which भोज and others recognise as a distinct figure-of-speech—or as Peculiar Causation. It is rather an imagining or a guessing or a divining of a novel cause to account for the effect that has already taken place. Possibly 'Unmotivated Effect' will explain the idea of the figure and would serve to distinguish it from 'Non-operative Cause', by which term we could render the figure विशेषोक्ति as it is ordinarily defined. Dandin's account of the figure is however a little bit different. See below.

(ii) The latter half of this stanza is identical with Bhāmaha ii 66, first half

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Notes to II. 5—(i) The second half of this staza is identical with Bhāmaha iii. 1, first half We have already commented upon the name 'Lava' Later Alaṁkārikas make a distinction between the figure called

समाधि (which is the same as Dandin's समाहित) and the figure समाहित which is a रसमूल Alamkāra Compare Ruyyaka, pp 163, 185, Viśvanātha, pp. 568, 576; Viśveśvara in the Alamkārakaustubha, pp 372, 416. Bhoja gives the two figures, but what he calles समाधि approaches the समाधिगुण (cp note (ii) to i 93-92), while he does not at all recognise the रसमूलक Alamkāra called समाहित in other texts Bhoja, however, agrees with Dandin in calling by the name समाहित the figure named समाधि by मम्मट and others.

Notes to II. 6—(i) We have already commented upon the use of the abbreviated name विशेष for विशेषोक्ति. Viśesha as a figure distinct from विशेषोक्ति is recognised, amongst others, by Rudrata, Ruyyaka, Mammata, Viśvanātha, and Jagannātha.

Notes to II. 7—(i) The figure आशी recognised by Dandin is recognised by no other Ālamkārika except Bhāmaha and Vāgbhata the author of the Kāvyānuśāsana. It should be noted, however, that the name occurs amongst the 36 effective literary devices mentioned by Bharata in the beginning of the 16th Chapter. Bhāvika usually translated by 'Vision' will have to be rendered, consistently with Dandin's explanation of the term, by some such expression as Sustained-Intuition.

Notes to II. 8—(i) Besides the two names for this figure given by Dandin the figure is also called स्वभाव (अलंकारशेखर, p 35) and स्वरूप (अग्निपुराण 344. 3); while रुद्रट groups this figure along with a number of others under the head of वास्तव figures, i e., those that have the portrayal of the thing-as-it-is as their object. Compare (viii. 10-12)—

वास्तवमिति तज्ज्ञेयं क्रियते वस्तुस्वरूपकथन यत् ।
पुष्टार्थमविपरीतं निरुपममनतिशयमश्लेषम् ॥

तस्य सहोक्तिसमुच्चयजातियथासख्यभावपर्याया ।
विषमानुमानदीपकपरिकरपरिवृत्तिपरिसख्या ॥
हेतु· कारणमाला व्यतिरेकोन्योन्यमुत्तर सारम् ।
सूक्ष्मं लेशोवसरो मीलितमेकावली भेदा: ॥

The first question that has to be determined in regard to this figure is whether a mere photographic faithfulness to the object under description is what is demanded Can we for instance regard the following from भामह (ii 94)—

आक्रोशन्नाह्वयन्नन्यानाधावन् मण्डलै रुदन् ।
गा वारयति दण्डेन डिम्भ सस्यावतारणी ॥

as a valid example of स्वभावोक्ति ? On this point opinion seems to have been divided at any rate, some of the earlier writers did not think it necessary to specifically formulate the requirements of this figure, although it must have been all along assumed that वैचित्र्य, strikingness, that *sine qua non* of all अलंकारs, would be demanded in the case of this अलंकार also. When the question was actually asked, there was no doubt as to the answer to be given Thus Ruyyaka says (p. 177)—इह वस्तुस्वभाववर्णनमात्रं नालंकार· । तत्त्वे सति सर्वं काव्यमलंकार· स्यात् । न हि तत् काव्यमस्ति यत्र न वस्तुस्वभाववर्णनम् । It was the कविप्रतिभामात्रगम्यं सूक्ष्मवस्तु that alone came legitimately under the province of this Alamkāra Hence the साहित्यदर्पण says (x. 93)—स्वभावोक्तिर्दुरूहार्थस्वक्रियारूपवर्णनम् ।

(ii) Bhoja finds it necessary to distinguish this figure from the [Artha-]guna called अर्थव्यक्ति, which he understands in a sense different from that of Dandin (compare our Sanskrit Commentary to i 73, p 83). But his distinction—

अर्थव्यक्तेरियं[=जाति·] भेदमियता प्रतिपद्यते ।
जायमानमियं वक्ति रूपं सा सार्वकालिकम् ॥

is not always observed, and Mammata was perhaps justified in regarding the अर्थव्यक्तिगुण defined as वस्तुस्वभावस्फुटत्वम् as comprehended under the figure स्वभावोक्ति.

Notes to II. 9-13—(i) Besides the classification given by Dandin, which has for its basis the fouifolds सङ्केत of words recognised by the grammarians (cf चतुष्टयी शब्दाना प्रवृत्ति । जातिशब्दा गुणशब्दा क्रियाशब्दा यदृच्छाशब्दाश्च । Mahābhāshya I. 19), Svabhāvokti can also be differentiated into various sorts according to its आश्रय, स्वरूप, and हेतु The आश्रय is the theme , and this can be अर्भक, तिर्यक्, मुग्धाङ्गना, and the like Svarūpa indicates the particular aspect which is chosen for description, and this can be (A) बुद्धिपूर्वक शरीरावयवसंनिवेश or सस्थान, (B) अबुद्धिकारित· शरीरावयवसं-निवेश or अवस्थान, (C) वेप, and (D) व्यापार By हेतु are meant the particular conditions of देश, काल, शक्ति, etc. which are adduced to lend probability to the theme under description For details see Bhoja iii 6–8 and the examples there given.

(ii) The tendency of most writers is to make short shrift with this figure, which is rather a pity , for, apart from simile and other embellishments, there is a considerable skill involved in the process of observation and the subsequent operation of chosing the details and marshalling them out in an effective order It is the presence of this very skill in a pre-eminent degree which makes those long descriptive passages in writers like Scott such fascinating reading. Not that there is no nature-description in Sanskrit poetry ; poets like Kālidāsa and Bhavabhūti—and the Epics above all—contain many a descriptive passage that can stand comparison with the best in other literatures , but quite as often the description has been vitiated by the intrusion of the subjective factor and a *penchant* for pretty turns and quaint conceits which lend an unpleasant artificiality to the whole Primitive poetry depends for its effect almost exclusively upon Svabhāvokti

(iii) There are two figures more or less allied to Svabhāvokti that have to be distinguished from it. The figure उदात्त (below, ii. 300) aims also at a description, but its object is some exalted personage or extraordinary eminence of some sort, whereas it is dis-

tinctly laid down (Bhoja, iii 8)—मुग्धाङ्गनार्भकस्तिर्यङ्नीचपात्राणि चाश्रय । Further, as understood by later writers, the exalted theme in the case of the उदात्त must always be brought in subordinately (उपलक्षणतया), although Dandin does not lay down this condition The other figure allied to Svabhāvokti is Bhāvika (ii 364), taking it in the sense in which भामह, उद्भट, मम्मट and others understand it and not in the peculiar sense which Dandin assigns to it The difference between Svabhāvokti and Bhāvika is one of time The former deals with the actual present the latter is an attempt to rehabilitate the past or to visualise the future For further remarks on the subject compare our Notes to ii 364ff

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Notes to II. 14—(i) A few leading definitions of Upamā given by other writers are—

Bharata (Nātyaśāstra xvi. 42)—

यत्किञ्चित् काव्यबन्धेषु सादृश्येनोपमीयते ।
उपमा नाम सा ज्ञेया गुणाकृतिसमाश्रया ॥

Agnipurāna (344 6)—

उपमा नाम सा यस्यामुपमानोपमेययोः ।
सत्ता च न्तरसामान्ययोगित्वेपि(?) विवक्षितम् ॥
किञ्चिदादाय सारूप्यं लोकयात्रा प्रवर्तते ।

Udbhata in the Kāvyālamkārasamgraha (P 16)—

यच्चेतोहारि साधर्म्यमुपमानोपमेययोः ।
मिथो विभिन्नकालादिशब्दयोरुपमा तु तत् ॥

Rudrata (Kāvyālamkāra, viii. 4)—

उभयोः समानमेकं गुणादि सिद्धं भवेद्यथैकत्र ।
अर्थेन्यत्र तथा तत् साध्यत इति सोपमा द्वेधा ॥

Bhāmaha (ii 30)—

विरुद्धेनोपमानेन देशकालक्रियादिभिः ।
उपमेयस्य यत् साम्यं गुणलेशेन सोपमा ॥

Vāmana (Kāvyālamkārasūtrā, IV. ii 1)—

उपमानेनोपमेयस्य गुणलेशतः साम्यमुपमा ।

Bhoja (Sarasvatīkanthābharana, iv. 5)—
प्रसिद्धेरनुरोधेन य परस्परमर्थयो' ।
भूयोवयवसामान्ययोग सेहोपमा मता ॥

Ruyyaka (P 25)—
उपमानोपमेययो साधर्म्ये भेदाभेदतुल्यत्वे उपमा ।

Mammata (x 1)—
साधर्म्यमुपमा भेदे ।

Vāgbhatālamkāra (iv. 50)—
उपमानेन सादृश्यमुपमेयस्य यत्र सा ।
प्रत्ययाव्ययतुल्यार्थसमासैरुपमा मता ॥

Vāgbhata (Kāvyānuśāsana, P 33)—
चमत्कारिसाम्यमुपमा । सा प्रत्ययाव्ययतुल्यार्थसमासैश्चतुर्धा ।

Hemachandra (Kāvyānuśāsana, P. 239)—
हृद्यं साधर्म्यमुपमा ।

Vidyādhara (Ekāvalī, viii 2)—
विलसति सति साधर्म्ये स्यादुपमानोपमेययोरुपमा ।

Vidyānātha (Pratāparudrīya, P. 351)—
स्वत सिद्धेन भिन्नेन समतेन च धर्मतः ।
साम्यमन्येन वर्णस्य वाच्यं चेदेकदोपमा ॥

Viśvanātha (Sāhityadārpana, x 14)—
साम्य वाच्यमवैधर्म्य वाक्यैक्य उपमा द्वयोः ।

Appayyadīkshita (Chitramīmāṅsā, P. 6)—
उपमानोपमेयत्वयोग्ययोरर्थयोर्द्वयो' ।
हृद्यं साधर्म्यमुपमेत्युच्यते काव्यवेदिभि' ॥

Jagannātha (Rasagangādhara, P. 157)—
सादृश्य सुन्दर वाक्यार्थोपस्कारकमुपमालंकृति· ।

Viśveśvara (Alamkārakaustubha, P. 4)—
एकवाक्यवाच्य सादृश्य भिन्नयोरुपमा ।

(ii) It will be noticed that all these definitions of the Ālamkārikas agree in the main. The यथाकथंचित् in Dandin's definition, which has its analogue in the definitions of the Nātyaśāstra and the Agnipurāna, implies that the similarity is largely कविकल्पित and that it may hold in respect of any conceivable aspect or aspects of the two things to be compared. This neces-

sarily requires that the objects be two in reality, and it is this implication that has been expressly brought out by qualifications such as मिथो विभिन्नदेशकालादिशब्दयोः, द्वयोः, भेदे or भिन्नयोः । The word उद्धृतम् is represented in other definitions by चेतोहारि, चमत्कारि, हृद्यम् or सुन्दरम् The specific mention of the technical terms उपमान and उपमेय in the definitions and the substitution of the word साधर्म्यम् (समानो धर्मो ययोस्तौ सधर्माणौ तयोर्भावः) for the simpler सादृश्य, as also some late qualifications like, एकवाक्यवाच्य (उपमेयोपमाया वाक्यद्वयम् तदतिव्याप्तिवारणाय), उपमानोपमेयत्वयोग्ययोः, etc. serve to exclude from the sphere of उपमा such varieties as अन्योन्योपमा, अद्भुतोपमा, मोहोपमा, संशयोपमा, निर्णयोपमा, प्रतिषेधोपमा, असाधारणोपमा, प्रतिवस्तूपमा, and तुल्ययोगोपमा which Dandin embraces under the general term उपमा but which later Ālamkārikas raised to the dignity of independent figures Dandin's conception of उपमा, and of सादृश्य which is its basis, is thus very wide and general

(iii) We have already given above (Note (i) to ii. 2) Vidyānātha's list of figures based on similarily, and the extracts in our Commentary (P 129) sufficiently illustrate this point The fundamental importance of the relation of semblance was indeed very early perceived The Agnipurāna for instance divides सादृश्यम् (defined as धर्मसामान्यम्) into उपमा, रूपक, सहोक्ति and अर्थान्तरन्यास and रुद्रट similarly defines औपम्यम् as (viii 1)—

सम्यक् प्रतिपादयितु स्वरूपतो वस्तु तत्समानमिति ।
वस्त्वन्तरमभिदध्याद्वक्ता यस्मिंस्तदौपम्यम् ॥

and enumerates the following figures as based upon that relation—

उपमोत्प्रेक्षारूपक अपह्नुतिः संशयः समासोक्ति ।
मतमुत्तरमन्योक्ति प्रतीपमर्थान्तरन्यास ॥
उभयन्यासभ्रान्तिमदाक्षेपप्रत्यनीकदृष्टान्ताः ।
पूर्वसहोक्तिसमुच्चयसाम्यस्मरणानि तद्भेदा ॥

The justification for the enumeration of these (and others) as distinct figures (and not mere varieties of उपमा) should consist in the circumstance that the सादृश्यमूलकवैचित्र्य in these figures is subordinated to some other वैचित्र्य (of identity, doubt, error, contrast, etc) Dandin at least, as we will presently see, brought in this

other वैचित्र्य as the basis for a distinctive figure none too frequently, and hence it is that Dandin has been able to get on with fewer figures but with larger sub-varieties under each figure than most writers

(iv) Upamā has played a very large rôle even outside the Alamkārasāstra It is usual to derive the word उपमा from उप + √मा, to measure, in the sense of what approximates another in measure, dimension, quality, etc , but in the Ṛigveda the word seems to have been connected with the adjective उपम in the sense of the highest· cp —दधो यत् केतुमुपमं समत्सु (vii 30 3), or pre-eminent cp,—ईयुषीणामुपमा शश्वतीनाम् (i. 113 15). The two words, it is probable, are quite distinct, but the influence of the one in determining the evolution of the meaning of the other is undeniable The Śatapatha-brāhmana was already familiar with the later use of of the word cp नदप्युपमास्ति (xii 5 1 5).

(v) The Niruktakāra Yāska has an elaborate note on the use of उपमा in the Ṛigveda. After pointing out (i. 4, iii 15f) that the निपातs इव, न, चित्, and नु as also यथा, था, आ वत् are under certain circumstances used उपमार्थे he says (iii 13ff)—यदतत् तत्सदृशमिति गार्ग्य । तदासा कर्म । ज्यायसा वा गुणेन प्रख्याततमेन वा कनीयासं वाप्रख्यातं वोपमिमीते । अथापि कनीयसा ज्यायासम् । Then he gives the following varieties of उपमा with their illustrations—

कर्मोपमा—यथा वातो यथा वनं यथा समुद्र एजति (V 78·8),

भूतोपमा—मेषो भूतो ३ भियन्नयं. (Viii 2·40),

रूपोपमा— हिरण्यरूप स हिरण्यसंदृक् (ii 35 10),

सिद्धोपमा—अङ्गिरस्वन्मंहिव्रत प्रस्कण्वस्य श्रुधी हवम् (i 45·3);

and लुप्तोपमा=अर्थोपमा—सिंह· (पूजायाम्), काक· (कुत्सायाम्).

He has also elsewhere pointed out the influence of simile in the building up of the language (काक इति शब्दानुकृति· । तदिद शकुनिषु बहुलम्, iii 18, दुन्दुभिरिति शब्दानुकरणम्, ix 12); in the formation of technical terms (उष्णीषिणी वेत्यौपमिकम्, vii. 12, पिपीलिकमध्येत्यौपमिकम्, vii 13); and upon the growth of Vedic mythology in general (अपा च ज्योतिषश्च मिश्रीभावकर्मणो वर्षकर्म जायते तत्रोपमार्थेन युद्धवर्णा भवन्ति, ii. 16).

(vi) Only two of these varieties recognised by Yāska deserve a particular attention What he calls लुप्तोपम is the रूपक of the Ālamkārikas, and Dandin's definition of that figure is suggestive in that connection उपमैव तिरोभूतभेदा रूपकमुच्यते । The degree of this तिरोधान upon which the later distinction between रूपक and अतिशयोक्ति is made to depend is equally ignored by Yāska as well as Dandin Next, the सिद्धोपमा of Yāska is what might be called a well-known or कविसमयसिद्ध analogy. Compare in this connection the definition of रुद्रट quoted above This सिद्धोपमा contained in it the germ of what are known as मूर्धाभिषिक्त दृष्टान्तs or popular न्यायs which, as we saw, were made the basis or बीज of a number of Alamkāras Interpreted more scientifically the सिद्धोपमा eventually became a regular प्रमाण called उपमिति which is a process of analogical knowledge from the known and the familiar to the unknown and the unfamiliar. Bhoja who recognises a distinct figure of speech corresponding to each of the several Pramānas of the Mīmāṅsakas (प्रत्यक्षपूर्वाणि प्रमाणानि च जैमिने, iii. 3) defines the alamkāra called उपमान as follows .—

सदृशात् सदृशज्ञानमुपमानं द्विधेह तत् ।
स्यादेकमनुभूतेर्थेननुभूते द्वितीयकम् ॥

His example is —

ता रोहिणी विजानीहि ज्योतिषामत्र मण्डले ।
समूहस्तारकाणां यः शकटाकारमाश्रितः ॥

Most people would probably fail to see any figure in the example or at least any valid ground for regarding it as a *new* figure

(vii) Having defined उपमा Dandin next gives us a number of sub-varieties of it—some 32 or 33 in number —which do not seem to have been based upon any principle of division And some of the sub-varieties mentioned by him have so little distinctive about them that अभिनवगुप्त in his commentary on the नाट्यशास्त्र (Madras Govt ms fol 390) observes :—शिक्षितैरपि दण्डिप्रभृतिभिर्ये निरूपिता उपमाभेदास्तत्र यो भेदकोंशः आचिख्यासासंशयनिर्णयादिरर्थे स तादृक् पृथगलंकारतया गणितः । Bhāmaha's criticism (ii. 37 f.) is in the same vein, no matter whether it is directed against Dandin or some other writer —

यदुक्त त्रिप्रकारत्वं तस्याः कैश्चिन्महात्मभि ।
निन्दाप्रशंसाचिख्यासाभेदादत्राभिधीयते ॥
सामान्यगुणनिर्देशात् त्रयमप्युदित ननु ।
मालोपमादि सर्वोपि न ज्यायान् विस्तरो मुधा ॥

It has to be noted however that the Agnipurāna gives a classification of the उपमाs analogous to that of Dandin [viz —धर्म, वस्तु, परस्पर, विपरीत, नियम, अनियम, समुच्चय, व्यतिरेक, वहु, माला, विक्रिया, अद्भुत, मोह, संशय, निश्चय, वाक्यार्थ, गमन (रशना ?), प्रशंसा, निन्दा, कल्पिता, सदृशी, and असदृशी], besides giving another classification into 18 sub-varieties similar to those of Mammata (344 7-9)—

समासेनासमासेन सा द्विधा प्रतियोगिन ॥
विग्रहादभिधानस्य ससमासान्यथोत्तरा ।
उपमा द्योतपकदेनोपमेयपदेन च ॥
ताभ्या च विग्रहात् त्रेधा ससमासान्तिमा त्रिधा ।
विशिष्यमाणा उपमा भवन्त्यष्टादश स्फुटा ॥

The varieties called निन्दा and प्रशसा are even mentioned and illustrated by Bharata himself (xvi 48 ff.), though neither Bharata nor the Agnipurāna mentions the आचिख्यासोपमा, the main butt of attack. The author of the Alamkāraśekhara gives the following ten sub-varieties of उपमा (xi. 3)—

वाक्यार्थातिशयश्लेषनिन्दाभूतविपर्यया· ।
सशयो नियम स्व च विक्रियेत्युपमा दश ॥

But no other writer whose work is extant divides उपमा in the manner adopted by Dandin Dandin's classification is primitive and, so far as any principle underlies the division, it is just the sense intended by the speaker (अर्थानुरोधेन विभाग·)

(viii) We can here advantageously consider some other classifications of उपमा that have been advanced. There is one in particular which might be styled grammatical classification (व्याकरणप्रयोगानुरोधेन) which has been adopted by उद्भट (p 16), रुद्रट (viii. 5 ff), मम्मट and most other later writers But it seems to be not unknown to the author of the Agnipurāna (cp 344. 8-9) who gives, as just mentioned, 18 varieties based on this principle as against Mammata's 25. These last we will now exhibit in a tabular form—

- उपमा, 25 Kinds
  - पूर्णा, 6 Kinds
    - श्रौती 3 Kinds
      - १ वाक्ये
      - २ समासे
      - ३ तद्धिते
    - आर्थी, 3 Kinds
      - ४ वाक्ये
      - ५ समासे
      - ६ तद्धिते
  - लुप्ता, 19 Kinds
    - एकलुप्ता, 13 Kinds
      - धर्मलुप्ता, 5 Kinds
        - वाक्ये
          - ७ श्रौती
          - ८ आर्थी
        - समासे
          - ९ श्रौ… [illegible]
          - १० आर्थी
        - ११ तद्धिते (आर्थी)
      - [illegible]लुप्ता, 2 Kinds
        - १२ आर्थी [illegible]क्ये
        - १३ आर्थी समासे
      - वाचकलुप्ता, 6 Kinds (all आर्थी)
        - १४ समासे
        - १५ [illegible]
        - १६ आधारक्यचि
        - १७ क्यङि
        - १८ कर्मणमुलि
        - १९ कर्तृणमुलि
    - द्विलुप्ता, 5 Kinds
      - [illegible]लुप्ता, 2 Kinds
        - २० क्विपगा
        - २१ समासगा
      - धर्मोपमानलुप्ता, 2 Kinds
        - २२ समासे
        - २३ वाक्ये
      - वाचकोपमेयलुप्ता, 1 Kind
        - २४ क्यचि
    - त्रि[वाचकधर्मोपमान]लुप्ता, 1 Kind
      - २५ समासे

Later writers have introduced further subtle complexities in this classification which is in the first place made to contain 7 more varieties, 3 under पूर्णा and 4 under लुप्ता and in the next place there is introduced a further principle of five-fold sub-classification : इयं चैवं-भेदोपमा वस्त्वलंकाररसरूपाणा प्रधानव्यङ्ग्याना वस्त्वलंकारयोर्वाच्ययोश्चोपस्कारकतया पञ्चधा । इतश्चान्येपि प्रभेदा. कुशाग्रीयधिषणै· स्वयमुद्भावनीया । तत्र क्वचिदनुगाम्येव धर्म· । क्वचिच्च केवलं बिम्बप्रतिबिम्बभावमापन्न । क्वचिदुभयम् । क्वचिद्वस्तुप्रतिवस्तुभावेन करम्बितं बिम्बप्रतिबिम्बभावम् । क्वचिदसन्नप्युपचरितः । क्वचिच्च केवलशब्दात्मक· । एभिर्भेदै प्रागुक्ताना सधर्माणा भेदाना यथासभवं गुणने बहुतरा भेदा भवन्ति (रसगङ्गाधर, p 173 ff)

(ix) Another principle of division is suggested by Bharata (xvi 43)—

एकस्यैकेन सा कार्या एकस्य बहुभिस्तथा ।
अनेकेषा तथैकेन बहूना बहुभिस्तथा ॥

For illustrations see अलंकारकौस्तुभ p. 141 f The varieties known as मालोपमा and रशनोपमा are sub-varieties under the second division of Bharata Upamā, like Rūpaka, can also be divided as follows :—उपमा द्विविधा निरवयवा सावयवा च । निरवयवा द्विधा शुद्धा मालारूपा च । सावयवापि द्विधा समस्तवस्तुविषया एकदेशविवर्तिनी च । For details see Bhoja (iv 20 ff.)

(x) Our Sanskrit Commentary on p 129 quotes a passage from Chitramīmānsā illustrating how an example like चन्द्र इव मुखम् , by a slight phrasing, can be turned into a number of other Alamkāras. As an Alamkāra Upamā is to be kept distinct from रूपक where the सादृश्य (usually defined as तद्भिन्नत्वे सति तद्गतभूयोधर्मवत्त्व) is तिरोभूत; and from उत्प्रेक्षा wherein, in spite of the occasional presence of words like इव, the matter of the similarity is not लोकप्रसिद्ध but purely a creation of the poet's imagination Compare—

यदायमुपमानांशो लोकत सिद्धिमृच्छति ।
तदोपमैव येनेवशब्द· सादृश्यवाचक ॥
यदा पुनरयं लोकादसिद्ध कविकल्पित ।
तदोत्प्रेक्षैव येनेवशब्द संभावनापरः ॥

(xi) The fourfold requirement of an उपमा, viz. उपमेय, उपमान, साधारणधर्म, and वाचकशब्द is not always present to Dandin's mind As Viśveśvara observes (p. 19) दण्डिनस्तु सादृश्यस्य प्रतीयमानतामात्राभिप्रायेणोपमाव्यवहारः । He has in fact

given many a variety where no वाचकपद is given and where the सादृश्य is only तात्पर्यपर्यालोचनया गम्यम्, cp ii 25, 26, 27 etc Dandin's whole conception of उपमा and his attempted classification of it is very crude and uncritical. Nor is there any attempt to present a systematic grouping of the varieties given

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Notes to II. 15—(i) This and the next variety have been thus defined in the Agnipurāna (344 10)—

यत्र साधारणो धर्मः कथ्यते गम्यतेथवा ।
ते धर्मवस्तुप्राधान्याद्धर्मवस्तूपमे उभे ॥

The point of distinction between the two seems to be the fact that while in the first the उपमान is summoned up merely to bring out the nature of the उपमेयगतधर्म, in the second the उपमान as a whole is compared with the उपमेय as a whole, the two being regarded as entirely alike

(ii) The intended साधारणधर्म can be expressed in various ways · by a simple word as in ii 15 (आताम्रम्), by श्लिष्ट epithets which are शब्दपरिवृत्तिसह as in ii. 28 (see Com.), or by श्लिष्ट epithets which are शब्दपरिवृत्त्यसह as in ii. 29 (सालकानन) Again the साधारणधर्म may be made the theme of a solitary sentence as in करतलम् अम्भोरुहमिव आताम्रम् or of compound or coordinate sentences as in यथा करतलम् आताम्रं तथा अम्भोरुहमाताम्रम् or करतलम् आताम्रम् अस्ति अम्भोरुहं च आताम्रम् अस्ति । In the latter case we sometimes have what is called the वस्तुप्रतिवस्तुभाव (एकस्यैव धर्मस्य पृथक्छब्दाभ्यामुपादानम्) as in करतलमाताम्रं रक्तिमोद्भासित चाम्भोरुहम् or the बिम्बप्रतिबिम्बभाव (वस्तुतो भिन्नयोर्धर्मयो परस्परसादृश्यादभिन्नयो· पृथगुपादानम्) as in—अम्भोरुह भ्रमद्भृङ्ग लोलनेत्रं मुखं तव where नेत्र and भृङ्ग are related to each other as बिम्ब and प्रतिबिम्ब although the लोलत्व of the one and the भ्रमण of the other being practically one have between them the वस्तुप्रतिवस्तु relation. Jagannātha would call this वस्तुप्रतिवस्तुभावकरम्बितबिम्बप्रतिबिम्बभाव

Notes to II. 16—(i) The first line gives two separte examples of वस्तूपमा. If we were to read the line—राजीव इव

ते वक्त्रे (Loc. case) नेत्रे मधुकराविव it would be the second kind of वाक्यार्थोपमा illustrated in ii 45.

Notes to II. 17—(i) This is recognised as distinct Alamkāra by रुद्रट, रुय्यक, मम्मट, विश्वनाथ, जगन्नाथ and most other modern writers. The Sāhityadarpana defines it as (x. 87)—

प्रसिद्धस्योपमानस्योपमेयत्वप्रकल्पनम् ।
निष्फलत्वाभिधानं वा प्रतीपमिति कथ्यते ॥

Dandin's enumeration of it as a variety of उपमा has been thus criticised by Jayaratha, in his Alamkāra-sarvasva-Vimarsini (p 165)—उपमाप्रकारत्वं चानयोर्न वाच्यम् । उपमानस्याक्षेपादुपमेयकल्पनाच्च । न हि तत्र तदस्तीति ततोनयो· (प्रतीपप्रकारयो·) सुप्रत्यय एव भेद । This in effect means that the प्रतीप has a वैचित्र्य which does not necessarily go to the formation of the real essence of an उपमा But as Dandin began by making his definition of उपमा rather very wide, he had no option but to regard the प्रतीप as a sub-variety of उपमा. It is so recognised by Bhoja (iv. 23) and by the Agnipurāna (344. 12) where it is called विपरीतोपमा.

(ii) This विपर्यासोपमा is to be distinguished from निन्दोपमा (ii 30) and प्रतिषेधोपमा (ii 34) from the circumstance that the degradation of the प्रसिद्धोपमान is only implied in विपर्यासोपमा but is explicitly brought out in the other two varieties, stating points of inferiority in the उपमान

Notes to II. 18—(i) A good example of this variety would be

हास प्रसूनमिव हास इव प्रसूनं
पाणि प्रवाल इव पाणिरिव प्रवाल· ।
केशो द्विरेफ इव केश इव द्विरेफ·
सा भाति वीरुदिव सेव विभाति वीरुत् ॥

It is recognised by the Agnipurāna and thus defined (344 11)—तुल्यमेवोपमीयेते यत्रान्योन्येन धर्मिणौ । परस्परोपमा सा स्यात् । In the examples of this variety given above the common quality is not stated; but it has got to be the same, being conveyed by the same word or by synonymous expressions Hence the example—

सविता विधवति विधुरपि सवितरति तथा दिनन्ति यामिन्य ।
यामिनयन्ति दिनानि च सुखदुःखवशीकृते मनसि ॥

cannot constitute an अन्योन्योपमा, as the साधारणधर्म in सविता विधवति is शीतलत्व and that in विधुरपि सवितरति the दाहकत्व

(ii) This variety is raised to the dignity of a distinct figure called उपमेयोपमा by later Ālamkārikas It has been defined by उद्भट as (p. 67)—

अन्योन्यमेव यत्र स्यादुपमानोपमेयता ।
उपमेयोपमामाहुस्ता पक्षान्तरहानिगाम् ॥

Regarding the qualification पक्षान्तरहानिगाम् in the above definition प्रतीहारेन्दुराज observes—नात्र उपमानोपमेयभावे तात्पर्यं किंतु एतदेव द्वयमेवंविध विद्यते नत्वन्यदेतयो सदृशं वस्त्वन्तर विद्यते इति । अतश्च एतत्पक्षद्वितयव्यतिरिक्तस्य पक्षान्तरस्यात्र हानेर्विवक्षितत्वात् परस्परमुपमानोपमेयभावो न दुष्यति । It is doubtful however whether Dandin is here thinking of the तृतीयसदृशव्यवच्छेद as much as of the heightening of their mutual excellence — अन्योन्योत्कर्षशंसिनी. This implies that both the उपमेय and the उपमान must be प्रकृत, as nobody would spend any effort in showing forth to advantage the charm of what is not the theme on hand. Compare the examples given by हेमचन्द्र and अप्पय्यदीक्षित as quoted in our Sanskrit Commentary Bhoja (iv. 23) calls this उभयोपमा.

(iii) In नियमोपमा (ii. 19) the तृतीयसदृशव्यवच्छेद is expressly made Here it is implied only. The implication is to be explained as follows—चन्द्र इव मुखमिति मुखे चन्द्रसाम्ये वर्णिते चन्द्रेपि मुखसादृश्यमर्थत. सिध्यति साधारणधर्मस्योभयानुगामित्वात् । तत्र चन्द्रे मुखसाम्ये शब्दतो वर्ण्यमाने मुखचन्द्रयो परस्परमेव साम्य न त्वन्येनेति सदृशान्तरव्यवच्छेद फलति (अलकारकौस्तुभ, p 176).

(iv) Bhāmaha recognises उपमेयोपमा as a distinct figure and it is worth observing that Dandin does not feel the necessity of criticising the recognition of the उपमेयोपमा as a distinct figure as he has done for instance in the case of अनन्वय, ससदेह, उपमारूपक, and उत्प्रेक्षावयव (ii 358–359) all of which are figures admitted by Bhāmaha. Nor does Bhāmaha for his part offer any justification for regarding उपमेयोपमा as a distinct figure As for as this circumstance goes therefore we cannot establish any conclusion either way regarding the chronological relation between दण्डिन् and भामह

Notes to II. 19-20—(i) In अनियमोपमा the तृतीयसदृशव्यवच्छेद is made highly probable but is not विवक्षित In नियमोपमा it is openly asserted In अन्योन्योपमा, as we saw, it was left to be inferred Both these varieties are recognised by the Agnipurāna. The अलङ्कारशेखर defines नियमोपमा as—यत्र इतरव्यावृत्त्या साम्यलाभ: ।

Notes to II. 21—(i) In धर्मोपमा there is only a single common quality sought to be expressed, in the present variety a large number of those are mentioned; in अतिशयोपमा, the next variety, their number is so overwhelming that the poet contents himself by stating just the one solitary aspect or quality which is *not* common Again, in समुच्चयोपमा more than one साधारणधर्म is brought in; in बहूपमा (ii 40) more than one उपमान is adduced The result is that while in the former between the उपमेय and the उपमान a number of distinct common qualities are sought to be conveyed, in the latter it is the intensity of the one self-same quality that stands out prominently The variety is recognised by the Agnipurāna.

Notes to II. 22—(i) See Note (i) to ii 21. This variety fails to produce the impression of an identity between the उपमेय and the उपमान because the भेद is not entirely तिरोहित, as happens in a रूपक (see ii 66, below). At the same time it must be remembered that the solitary भेद between the उपमेय and the उपमान which is put forward is not meant to suggest the superiority or the inferiority of the one over the other, as is the case, for instance, in निन्दोपमा, प्रतिषेधोपमा, and the Alamkāra called व्यतिरेक (ii. 180)

(ii) This variety is not recognised by the Agnipurāna, unless we choose to identify it with what the Purāna styles व्यतिरेकोपमा which is thus defined (345 13)—

बहोर्धर्मस्य साम्येपि वैलक्षण्यं विवक्षितम्।
यदुच्यतेतिरिक्तत्वं व्यतिरेकोपमा तु सा ॥

The Agnipurāna, be it noted in passing, does not recognise व्यतिरेक as a distinct figure-of-speech, whereas

Dandin who does it can only be supposed to have distinguished between अतिशयोपमा and व्यतिरेक in the manner above indicated. A good example of this variety is given by the अलंकारशेखर (p. 30)—

कल्पद्रुमो न जानाति न ददाति बृहस्पति: ।
अयं च जगतीजानिर्जानाति च ददाति च ॥

Notes to II. 23—Dandin seems to have been alone in recognising उत्प्रेक्षितोपमा as a sub-variety of Upamā. We have already indicated in a general way (cp Note (x) to ii 14) the distinction between उपमा and उत्प्रेक्षा. Utpreksha may be said to be more particularly concerned with that human faculty which, Shakespeare tells us, " bodies forth the forms of things unknown and gives to airy nothing a local habitation and a name " In a regular Utprekshā it is the actual साम्य between the उपमेय and the उपमान—or some aspect connected with it —that is poetically conceived. In the variety before us there is an उत्प्रेक्षण, but it has nothing to do with the साम्य between मुख and पद्म which is the immediate subject of assertion The उत्प्रेक्षण comes in only secondarily : the poetic fact of the stanza could have been expressed without bringing in the 'bragging of the Moon': for instance—अस्या मुखश्री: न केवलमिन्दावेव अपि तु पद्मेपि सा अस्त्येव। The introduction of the bragging Moon lends an added surprise-element which is not disagreeable. Hence this is not a regular उत्प्रेक्षा but merely an उत्प्रेक्षितोपमा The Com श्रुतानुपालिनी however explains—यस्यकस्यचिदन्यथावस्थिताया वृत्तेरन्यथाकथनमुत्प्रेक्षा। अत्रापि मुखश्रियं चन्द्रे निरस्य पद्मेपि तदुत्प्रेक्षाकथनात् उत्प्रेक्षितोपमेति ।

Notes to II. 24—(i) उद्भ्रु, as the more difficult reading and also the one intrinsically more poetic, seems to be the genuine reading which got ousted by the more familiar word सुभ्रु.

(ii) This variety has been admitted by the Agnipurāna and is thus defined (344. 16)—

त्रैलोक्यासंभवि किमप्यारोप्य प्रतियोगिनि ।
कविनोपमीयते या प्रथते साद्भुतोपमा ॥

To assert that the प्रतियोगिन् (=उपमान) resembles or can resemble the अनुयोगिन् only under conditions impossible of fulfilment is in effect to say that the उपमेय is without a peer As the conditions are अद्भुत or त्रैलोक्यासंभवि the variety is called अद्भुतोपमा, the अद्भुतता consisting not in the component elements (उद्गतभ्रूकुटित्व, विभ्रान्तलोचनत्व etc.) taken by themselves, but in the peculiar combination of them that is demanded अद्भुतोपमाया सिद्धस्य धर्मिणो धर्म्यन्तरावयवैर्योग अद्भुत as Ca remarks The Alamkārasekhara calls this same variety अभूतोपमा (defined, p 30, as—यत्रासत्सृष्टज्ञानेन संसर्गमारोप्य साम्यप्रसञ्जन सा), a name which Dandin has reserved for another distinct variety (see ii 38, below.)

(ii) Adbhutopamā is to be distinguished from Abhūtopamā and from Asambhavitopamā, and the distinction is rather subtle In अभूतोपमा the presumptive उपमान is not a विशेषणविशिष्टवस्तु wherein the विशेषणs cannot coexist with the विशेष्य, but rather a single simple वस्तु which is nowhere to be met with in nature, as for instance the concentrated essence of the charms of all lotuses, cp उपमानस्य वस्तुन उपमेयेसभाव्यमानस्य कथनादभूतत्वेनाभूतोपमामिति (श्रु पा, p 36) In असंभावितोपमा it is not the धर्म of a *new* धर्मिन् which is ascribed to the प्रस्तुतधर्मिन् and which is inconsistent with it (as happens in the अद्भुतोपमा), but the प्रस्तुतधर्मिन् is itself said tc have a quality which it can never have Or, looking at it from another point of view, for effecting the comparison between the उपमेय and the उपमान, in an अभूतोपमा a non-existent उपमान is postulated and in an अद्भुतोपमा an existing and well-known उपमान is associated with impossible विशेपणs brought over from another धर्मिन् The ultimate result is that the उपमेय remains without peer Such is not the case in an असभावितोपमा where the point of comparison is just the *fact of the incompatibility* of the धर्मs that the धर्मिन् (the उपमान) is expected to possess; and the comparison does become possible in that respect

(iii) The कल्पितोपमा as recognised by भरत and the Agnipurāna (which merely quotes भरत) comes most near to अद्भुतोपमा. Bharata thus illustrates it (xiv 51)—

क्षरन्तो दानसलिलं लीलामन्थरगामिनः ।
मतङ्गजा विराजन्ते जङ्गमा इव पर्वताः ॥

Here जङ्गमताविशिष्टपर्वतs or moving mountains is an अद्भुत phenomenon. What भोज calls उत्पाद्योपमा is no other than this अद्भुतोपमा Bhoja's illustration is the verse उभौ यदि व्योम्नि etc; regarding which he remarks (p 352)—अत्रोपमा-नार्थमुत्पाद्योपमेयेन प्रतीयमानमभिधीयमानं च सादृश्यमभिहितमिति सेयमुत्पाद्यो-पमा । Hemachandra (p 247) unsuccessfully attempts to make a sort of a distinction between उत्पाद्योपमा and कल्पि-तोपमा, but the most clear presentation of that view is to be seen in Rudrata viii 13-16 Mammata regards Dandin's अद्भुतोपमा as a subvariety of अतिशयोक्ति

Notes to II. 25—(i) Mohopamā springs from the close similarity between the उपमेय and the उपमान, so close that a rational being would go to the length of actually mistaking the one for the other This variety is accordingly not only a step in advance of अतिशयोपमा (where the element of difference was consciously realised) but in advance of रूपक, where the भेद is completely submerged, though it is there at the back of one's consciousness so that an actual blunder cannot arise

(ii) In संशयोपमा (ii. 26) the person is struck by the close similarity but is still doubting If he perceives the उपमान as उपमान the result would be निर्णयोपमा (ii. 27), but if he perceives the उपमान as उपमेय, the result would be मोहोपमा. Again, if after a temporary but actual error the person corrects himself and perceives the thing as it is, the result would be तत्त्वाख्यानोपमा (ii 36) As between निर्णयोपमा and तत्त्वाख्यानोपमा it is to be noticed that while in both the ultimate perception is a real perception, in the former it is preceded by a moment of doubt or hesitation, in the latter by one of actual blunder

(iii) All the four varieties of उपमा just considered must be based upon सादृश्य If the doubting or the blundering is the result of normal causes mentioned in—

कामशोकभयोन्मादचौरस्वप्नाद्युपप्लुता ।
अभूतानपि पश्यन्ति पुरतोवस्थितानिव ॥

the result cannot be an अलंकार It goes without saying also that the सादृश्य ought to be कविप्रतिभानिर्मित.

(iv) The मोहोपमा of Dandin has given rise to two independent Alamkāras of later writers: भ्रान्तिमान् and उल्लेख Ullekha ... be said to be a मालाभ्रान्ति and is thus defined by जगन्नाथ (p. 270)—एकस्य वस्तुनो निमित्तवशाद्यदनेकैर्ग्रहीतृभिरनेकप्रकारकं ग्रहणं तदुल्लेख । The common property between the उपमेय and the उपमान which has been the source of the error is not stated in the example; but it can be stated also, compare—

नीलोत्पलमिति भ्रान्त्या विकासितविलोचनम् ।
अनुधावति मुग्धाक्षि पश्य मुग्धो मधुव्रत: ॥

And this circumstance makes it possible for us to include under मोहोपमा the figures of speech called मीलित, सामान्य, and तद्गुण, for definitions of which and for their mutual distinctions see particularly साहित्यदर्पण x. 89-90.

Notes to II. 26-27—(i) This and the next variety of उपमा have given rise to an independent Alamkāra called संशय, सदेह or ससंदेह with its sub-varieties of शुद्ध, निश्चयगर्भ, and निश्चयान्त. Śuddha is an ordinary संशयोपमा a good example of which is furnished by Rudrata (viii. 60)—

किमिदं लीनालिकुलं कमलं किं वा मुखं सुनीलकचम् ।
इति सन्देहे लोकस्त्वयि सुतनु सरोवतीर्णायाम् ॥

while निश्चयान्त is निर्णयोपमा Of निश्चयगर्भ the stock example is—

अयं मार्तण्डः किं स खलु तुरगैः सप्तभिरित
कृशानु: किं साक्षात् प्रसरति दिशो नैष नियतम् ।
कृतान्त: किं साक्षान्महिषवहनोसाविति चिरात्
समालोक्याजौ त्वां विदधति विकल्पान् प्रतिभटाः ॥

Viśvanātha's निश्चयालंकार (x 39) illustrated in—

वदनमिदं न सरोजं नयने नेन्दीवरे एते ।
इह सविधे मुग्धदृशो भ्रमर मुधा किं परिभ्रमसि ॥

is slightly different from निर्णयोपमा or निश्चयान्तससंदेह As Visvanātha himself remarks—न ह्ययं निश्चयान्त: संदेह: । तत्र संशयनिश्चययोरेकाश्रयत्वेनावस्थानात् । अत्र तु भ्रमरादेः संशय: नायकादेर्निश्चयः ।

(ii) From ii. 358 below it seems clear that some predecessors of Bhāmaha did regard ससंदेह as an inde-

pendent figure. Now Bhāmaha thus defines and illustrates the figure (iii, 42-43)—

उपमानेन तत्त्वं च भेदं च वदतः पुनः ।
ससंदेहं वचः स्तुत्यै ससंदेहं विदुर्यथा ॥
किमयं शशी न स दिवा विराजते
कुसुमायुधो न धनुरस्य कौसुमम् ।
इति विस्मयाद्विमृशतोऽपि मे] मति-
स्त्वयि वीक्षिते न लभतेऽर्थनिश्चयम् ॥

But we do not have merely in that fact any certain indication that Dandin could have meant no other writer but Bhāmaha.

Notes t II. 28-29—(i) These two varieties differ from धर्मोपमा (ii. 15) only in the added circumstance that the तुल्यधर्म is here expressed by paronomastic words, the श्लेष being आर्थ in the former and शाब्द in the latter (श्लिष्टे खलु अर्थवशेन साम्यम् अत्र शब्दवशेन) The two varieties can therefore both of them in a sense be called श्लेषोपमा, as has been done by the author of the अलंकारशेखर who gives the joint example (p. 30)—

तमालपत्राभरणा राजते विलसद्द्युतिः ।
बालेवोद्यानमालेयं सालकाननशोभिनी ॥

(ii) The variants सरूपोपमा and संदानोपमा for समानोपमा are worth noting The first is an attempt to bring the first word of the definition into the संज्ञा, while the second (which has the high authority of J and N and which therefore we might have adopted) implies that the उपमेय and the उपमान are in this variety tied together (like miscellaneous cattle in a cowpen) to one and the same rope in the form of similarly-sounding words, and resemble each other only in that accidental circumstance.

Notes to II. 30-31—(i) A normal उपमान contains the common quality in a more pronounced degree than a normal उपमेय; and this is the reason why in a विपर्यासोपमा (ii 17) the mere reversal of that relation implied the lowering of the उपमान in respect of that common quality. The

fight for superiority between the उपमान and the उपमेय about pre-eminence in this quality is represented as still undecided in विरोधोपमा (ii. 33) In निन्दोपमा the claim of the उपमान is allowed in regard to the common quality, but certain *extraneous* facts are adduced (e. g. बहुरजस्त्व, क्षयशालित्व, etc) which should lower it and consequently the उपमेय also in our estimation. In प्रतिषेधोपमा (ii 34) the उपमान is represented as fighting a forlorn fight for regaining its normal pre-eminence in respect of the common quality. All these varieties there fore can be regarded as उपमा varieties, because underlying them all is the presupposition that the उपमान and the उपमेय have a certain specific quality in common; and the question at issue merely is, who has the quality to a greater or less degree The figure-of-speech called व्यतिरेक (ii. 180) has also to be distinguished from these उपमा varieties, in regard to which see our Notes to ii. 180.

(ii) As observed before, भरत and the author of the Agnipurāna mention these two varieties of उपमा, and their recognition is criticised by Bhāmaha (see Note (vii) to ii 14, above). The illustrations for them given by Bharata are (xvi. 49-50)—

प्रशंसाया यथा—

> दृष्ट्वा तु ता विशालाक्षीं तुतोष मनुजाधिपः ।
> मुनिभि· साधितां कृच्छ्रात् सिद्धिं मूर्तिमतीमिव ॥

निन्दा यथा—

> सा तं सर्वगुणैर्हीनं सस्वजे कर्कशच्छविम् ।
> वानक नकिनं [? वने कण्टकिनं] वल्ली दवदग्धमिव द्रुमम् ।

From these it would seem that Vāmana is probably right when he says (iv. 2.7, वृत्ति)—स्तुतौ निन्दाया तत्त्वाख्याने चास्या· प्रयोग· । What is intended by this three-fold division is therefore उपमानमात्रस्य विषयप्रदर्शनम् as the कामधेनु observes. Dandin however seems to have taken a different view of the case. Whether he was the first to do so is however difficult to decide. The निन्दोपमा as defined and illustrated in the Alamkāraśekhara comes near to the प्रतिषेधोपमा (ii 34); for there the definition

is—यत्रोपमानस्य निन्दया प्रतिक्षेप. सा निन्दोपमा, and the illustration—

नागेन्द्रहस्तास्त्वचि कर्कशत्वादेकान्तशैत्यात् कदली विशेषा ।
लब्ध्वापि लोके परिणाहि रूपं जातास्तदूर्वोरुपमानबाह्या· ॥

Notes to II. 32—See note (vii) to ii. 14 above. Because no other Alamkāra writer known to us (except Vāmana) mentions आचिख्यासोपमा and because Bhāmaha criticises the recognition of this variety, it would be perhaps unfair to conclude that Bhāmaha must have meant Dandin alone, seeing that a vast amount of literature known to Bhāmaha and even mentioned by him by name is no longer available to us.

Notes to II. 33-34—See Note (i) to ii 30 above. The variety called प्रतिषेधोपमा it must be admitted comes nearest to the व्यतिरेक, we can possibly distinguish them from each other by supposing that in प्रतिषेधोपमा the point at issue is the degree of कान्ति or आह्लादकत्व (the common quality) of the जडत्वकलङ्कित्वविशिष्ट इन्दु and the मुख Both possess it and the moon is declared to be not a match to the face as far as the possession of this quality goes. In व्यतिरेक some quality or qualities are stated wherein the उपमान and the उपमेय are declared to be equal to one another, but at the same time another distinct quality possessed by the उपमेय and denied to the उपमान is adduced which serves to establish the superiority of the उपमेय over the उपमान considered as a whole

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Notes to II. 35-36—The name चटूपमा has nothing very distinctive or appropriate about it.—For the distinction between निर्णयोपमा and तत्त्वाख्यानोपमा see Note (i) to ii. 25

Notes to II. 37—Dandin uses both कक्षा (i. 53,95) and कक्ष्या in the sense of area, region, boundary-line, province, equality, similarity, etc The reading कान्तिम् (which our Sanskrit Commentary explains) seems to be merely an

easier substitute for कश्याम्. The word कश्या is Vedic, regarding which see Nirukta ii. 2

(ii) As Dandin himself tells us (ii. 358), this variety was regarded by others as constituting a distinct alamkāra called अनन्वय. Bhāmaha thus defines and illustrates it (iii 44-45)—

यत्र तेनैव तस्य स्यादुपमानोपमेयता ।
असादृश्यविवक्षातस्तामित्याहुरनन्वयम् ॥
ताम्बूलरागवलय स्फुरद्दशनदीधिति ।
इन्दीवराभनयनं तवेव वदनं तव ॥

The stock example of this alamkāra is the one given by Vāmana (iv. 3. 14.)—

गगनं गगनाकारं सागर सागरोपमः ।
रामरावणयोर्युद्धं रामरावणयोरिव ॥

(iii) As अन्योन्योपमा results in तृतीयसदृशव्यवच्छेद so असाधारणोपमा results in द्वितीयसदृशव्यवच्छेद. In the अन्योन्योपमा example in ii 18 आनन is both उपमान and उपमेय, but in different sentences; whereas in असाधारणोपमा in one and the same sentence the face becomes both उपमान and उपमेय. It must be distinctly understood, however, that if yesterday's face is compared with to-day's face of the same lady that becomes an ordinary उपमा pure and simple. In other words, between मुख the उपमेय and मुख the उपमान in the example under discussion there must be only कल्पितभेद and not देशकालदशाविशेषादिकृतभेद. In the same way the verse—

एतावति प्रपञ्चे सुन्दरमहिलासहस्रभरितेपि ।
अनुहरति सुभग तस्या वामार्धं दक्षिणार्धस्य ॥

does not contain an असाधारणोपमा, but is merely a वस्तूपमा. Nor again does the verse given by Dandin later (ii. 276)—

अद्य या मम गोविन्द जाता त्वयि गृहागते ।
कालेनैषा भवेत् प्रीतिस्तवैवागमनात् पुनः ॥

regarding which अप्पय्यदीक्षित observes (चि॰ मी॰ p. 42)—अत्र गृहागतं श्रीकृष्णं प्रति विदुरवाक्ये इयं त्वदागमनप्रभवा प्रीतिर्बहुकालव्यवहितेन पुनरपि त्वदागमनेनैव भवेत् नान्येनेत्युक्तिभङ्ग्या त्वदागमनप्रभवप्रीतेः सैव सदृशी न त्वितरप्रभवेति व्यज्यते — constitute an example of this variety.

(iv) In असाधारणोपमा although the face is declared to be without a peer the form of the assertion is conceived outwardly in the manner of an उपमा Where however even this outward form is not preserved that is recognised by जगन्नाथ as a distinct figure called असम As he says (p. 210 f.)—सर्वथैवोपमानिषेधोऽसमाख्योऽलंकारः । यथा—

भुवनत्रितयेपि मानवैः परिपूर्णे विबुधैश्च दानवैः ।
न भविष्यति नास्ति नाभवन्नृप यस्ते भजते तुलापदम् ॥

अत्र सर्वथैवोपमाननिषेधेन सादृश्यस्याप्रतिष्ठानान्नोपमागन्धोपि । This however is over-subtlety for which Jagannātha has been taken to task by the author of the Alamkāra-kaustubha (p 174)

Notes to II. 38-39—See Note (ii) to ii 24 above In regard to the illustration given for असंभावितोपमा it has been well observed (aneant the ruling that उपमान must be लोकप्रसिद्ध while चन्दनप्रभवविष is not लोकप्रसिद्ध)—अत्र चन्द्रप्रभवविषादेर्वा-गुपमाया अविवक्षितत्वात् किंतु यथा चन्द्रबिम्बाद्विषमसंभावितं तथा त्वन्मुखात् परुषा वाग् इत्युपमास्वीकारात् । एवं च असंभावितोपमा इत्यस्य असंभावितोपमा-नकत्वं नार्थः किंतु असंभावितत्वं तदुपमाया साधारणधर्म इत्येव ।

Notes to II. 40—(i) Compare Note (i) to ii. 21 above. Bharata already tells us (xvi 43)—

एकस्यैकेन सा कार्या एकस्य बहुभिस्तथा ।
अनेकेषां तथैकेन बहूनां बहुभिस्तथा ॥

And his examples in order are—तुल्यं ते शशिना वक्त्रम्, शशाङ्कवत् प्रकाशन्ते ज्योतींषि, श्येनबर्हिणभासाना तुल्याक्षः and घना इव गजाः । Here of course, in its most primitive form, the distinction is made to depend upon whether the उपमान or the उपमेय or both are in the singular or the plural gender Now मालोपमा (ii 42) is एकस्य बहुभिः उपमा, and in Dandin's statement the distinction between बहूपमा and मालोपमा is this. In बहूपमा a number of उपमानs are adduced in the hope that in their cumulative effect at least they would approximately convey the extent of the common quality possessed by the उपमेय, which they are unable to do singly. In मालोपमा on the other hand any one of the several उपमानs is conceived as being adequate by

itself to bring out the common quality, and the wealth of illustration serves merely to show off the poet's प्रतिभा.

Notes to II. 41—(i) The Alamkāraśekhara thus defines and illustrates this variety (p 31)—यत्रोपमेयमुपमानविकारतयोच्यते सा विक्रियोपमा यथा—

हरिणादथ तन्नयनादथ पद्मात् पद्मपत्राच्च ।
आहृत्य कान्तिसारं विधिरसृजत् सुभ्रुवो दृष्टिम् ॥

Notes to II. 42— See Note (i) to ii. 40 above. The illustration in the text is based upon identical साधारणधर्म, but this is not essential With भिन्नसाधारणधर्म a good example of मालोपमा is the familiar stanza—

मातेव रक्षति पितेव हिते नियुङ्क्ते
कान्तेव चाभिरमयत्यपनीय खेदम् ।
कीर्तिं च दिक्षु वितनोति तनोति कीर्तिं
किं किं न साधयति कल्पलतेव विद्या ॥

The अलंकारकौस्तुभ gives also the following example—

अलक्षितगतागतैः कुलवधूकटाक्षैरिव
क्षणानुनयशीतलैः प्रणयकेलिकोपैरिव ।
सुवृत्तमसृणोन्नतैर्मृगदृशामुरोजैरिव
त्वदीयतुरगोत्तमैर्धरणिचक्रमाकम्पते ॥

Apparently it is a series based upon भिन्नसाधारणधर्म which alone is recognised as मालोपमा by the author of the Agnipurāna. Compare (344. 14-15)—

यत्रोपमा स्याद्बहुभिः सदृशैः सा बहूपमा ।
धर्माः प्रत्युपमानं चेदन्या मालोपमैव सा ॥

(ii) Dandin does not recognise what is known as रशनोपमा defined by the Agnipurāna (344. 20) as—

उपमेय यदन्यस्य तदन्यस्योपमा मता ।
यद्युत्तरोत्तरं याति तदासौ गमनो(? रशनो)पमा ॥

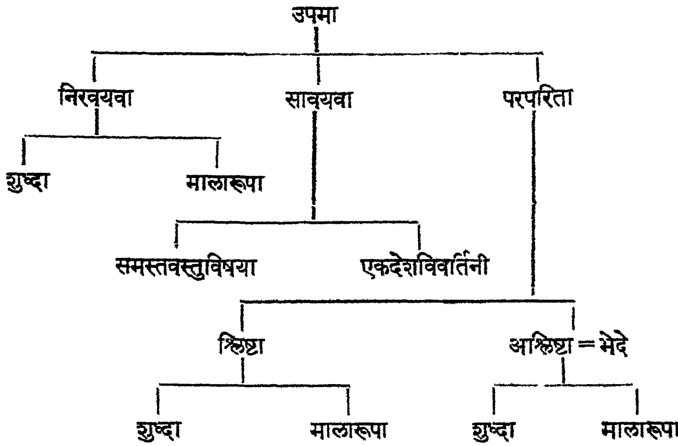
and thus illustrated by रुद्रट (vii. 28)—

नभ इव विमलं सलिलं सलिलमिवानन्दकारि शशिबिम्बम् ।
शशिबिम्बमिव लसद्द्युति तरुणीवदनं शरत् कुरुते ॥

For other varieties see रसगङ्गाधर pp 181 ff. and अलंकारकौस्तुभ pp. 146 ff

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Notes to II. 43-45—(i) By वाक्य Dandin seems to have meant a complete utterance of a thought setting forth all its कारक relations: in other words a picture with all appropriate details and back-ground The face, the eyes, and the teeth form one set as against which is placed the lotus, the bees, and the pollen in the first example; and similar corresponding sets are present in the second example. And when in this manner an अवयवसंपन्न अवयविन् is compared with another similar अवयविन्—with the trifling subsidiary distinction of the presence or absence of an additional independent वाचक for each अवयव—the result is a वाक्यार्थोपमा. Hence it is that after dividing उपमाs as shown below—



the author of the Alamkārakaustubha cites stanza ii. 45 as an example of भेदे परंपरिता, the comparison between one pair of उपमान and उपमेय leading on to and depending upon the next pair.

(ii) In the two examples of वाक्यार्थोपमा given by Dandin the समानधर्म between the various pairs of उपमानs and उपमेयs in each is clearly felt although not actually expressed. But it is not absolutely necessary that there should be this सादृश्यापेक्षता everywhere. The अलंकारशेखर cites the following where there is प्रत्येकं सादृश्यानपेक्षा—

> कामिनीनयनकज्जलपङ्कादुत्थितो मदनमत्तवराहः ।
> कामिमानसवनान्तरचारी कन्दमुत्खनति मानलतायाः ॥

(iii) It is perhaps necessary to draw attention to the fact that वाक्योपमा is different from वाक्यार्थोपमा We have just seen what वाक्यार्थोपमा is The nature of वाक्योपमा becomes evident from the circumstance that it is distinguished from what is called समासोपमा and प्रत्ययोपमा (following Rudrata) or from वृत्त्युपमा (following Hemachandra) वृत्ति being समासतद्धितनामधातुभेदेन त्रिविधा The stock example of वाक्यार्थोपमा given by Vāmana is—

पाण्ड्योयमंसार्पितलम्बहारः
क्लृप्ताङ्गरागो हरिचन्दनेन ।
आभाति बालातपरक्तसानु
सनिर्झरोद्गार इवाद्रिराज· ॥

Notes to II. 46-47—Although in this variety the साम्य is always implied and never actually expressed, there being no उपमावाचकशब्द present, Dandin is perhaps justified, in view of his own general conception of उपमा, in not regarding प्रतिवस्तूपमा as a distinct Alamkāra. It is not recognised as such by भोज, भामह, and रुद्रट The further subsidiary difference as to the manner of implying the साम्य (by वस्तुप्रतिवस्तुभाव or by बिम्बप्रतिबिम्बभाव, regarding which see Note (ii) to ii 15 above) upon which the distinction between प्रतिवस्तूपमा and दृष्टान्त turns is also not of consequence enough to give rise to a new alamkāra, and Jagannātha practically concedes this (pp. 337-8)—अस्य चालंकारस्य प्रतिवस्तूपमाभेदकमेतदेव यत् तस्यां धर्मो न प्रतिबिम्बितः किंतु शुद्धसामान्यात्मनैव स्थितः इह तु प्रतिबिम्बित' । .... । एकस्यैवालंकारस्य द्वौ भेदौ प्रतिवस्तूपमा दृष्टान्तश्च । यच्चानयो किंचिद्वैलक्षण्यं तत् प्रभेदताया एव साधकम् नालंकारताया इति सुवचम् । Hence Dandin's प्रतिवस्तूपमा as an उपमा variety may be said to stand in the place of both प्रतिवस्तूपमा and दृष्टान्त of later आलंकारिक.

(ii) The following quotation from जयरथ's Alamkārasarvasvavimarśinī (p 28) is illuminating as to the distinction between वस्तुप्रतिवस्तुभाव, where the things are really one but two only in the phrasing, and बिम्बप्रतिबिम्बभाव, where the two things are really distinct but have to be temporarily identified—लोको हि दर्पणादौ बिम्बात् प्रतिबिम्बस्य भेदेपि मदीयमेवात्र वदनं संक्रान्तमित्यभेदेनाभिमन्यते। अन्यथा हि प्रति-

बिम्बदर्शने कृशोहं स्थूलोहमित्याद्यभिमानो नोदीयात् भूषणविन्यासादौ नायिका नाद्रियेरन् ।

(iii) Some remarks of the श्रुतानुपालिनी on this stanza are also worth quoting—प्रतिवस्तूपमा । प्रतिशब्दः सदृशार्थवाची तेन सदृशवस्तूपमेत्यर्थः । ननु इवादिरहितसदृशोपन्यासः अर्थान्तरो नाम भवति । तथाहि—

> ज्ञेयः सोर्थान्तरन्यासो वस्तु प्रस्तुत्य किंचन ।
> तत्साधनसमर्थस्य न्यासो योन्यस्य वस्तुनः ॥

इति वक्ष्यति (ii 169)। अत्रापि–वस्तु किंचिदुपन्यस्य सदनं (v. 1) तत्सधर्मण इत्युक्तम् । तस्मादयमर्थान्तरन्यास एव कथमुपमेत्याह—साम्यप्रतीतिरस्तीति । सदृशप्रतिभानं विद्यते इत्युपमेत्युच्यते। एतदुक्तं भवति। इवाद्यभावे समानताप्रतीतिः उपमानवादिना (?) तद्द्योतनाय प्रयुक्ते । अर्थान्तरस्त्वलकारः असदृशस्योपन्यासेन वस्त्वन्तरसाधनमिति तत्साधनसमर्थस्येतिवचनात् न तत्सधर्मण इति । In other words–अर्थान्तरन्यासे समर्थ्यसमर्थकभावो विवक्षित अत्र पुनरुपमानोपमेयभावः ।

(iv) In order to give adequate account of a number of devices other than उपमा and रूपक for expressing similarity between two things Bhoja has invented a new alamkāra called साम्य or सामान्य which he thus defines and divides (iv 34)—

> द्वयोर्यत्रोक्तिचातुर्यादौपम्यार्थोवगम्यते ।
> उपमारूपकान्यत्वे साम्यमित्यामनन्ति तत् ॥
> तदानन्त्येन भेदानामसख्यं तस्य तूक्तयः ।
> दृष्टान्तोक्तिः प्रपञ्चोक्तिः प्रतिवस्तूक्तिरेव च ॥
> तत्रेवादेः प्रयोगेण दृष्टान्तोक्तिं प्रचक्षते ।
> इवादेरप्रयोगेण प्रपञ्चोक्तिं मनीषिणः ॥
> वस्तु किंचिदुपन्यस्य न्यसनात् तत्सधर्मणः ।
> साम्यप्रतीतिरस्तीति प्रतिवस्तूक्तिरुच्यते ॥

This alamkāra accordingly would do duty for प्रतिवस्तूपमा and दृष्टान्त of the ālamkārikas For the various subdivisions of प्रतिवस्तूक्तिसाम्य and the illustrations followed by Bhoja's illuminating critical remarks see Sarasvatīkanṭhābharana itself Sāmyā as an alamkāra is recognised by Rudraṭa also (viii. 105ff.).

Notes to II. 48-49—(i) How to distinguish this variety from the figure-of-speech called तुल्ययोगिता which Dandin defines and illustrates in ii. 330–332 is a rather subtle question. Both are attempts at समीकरण between

two things one of which is distinctly superior (अधिक or गुणोत्कृष्ट), and the common property adduced is some क्रिया, which word includes both qualities and actions, as is evident from the examples given. The only express condition present in the definition of the figure तुल्ययोगिता and absent in the definition of the sub-variety तुल्ययोगोपमा is स्तुतिनिन्दार्थम्; but it is not quite satisfactory to make the distinction turn upon this circumstance, for then तुल्ययोगिता would come nearer to the varieties निन्दोपमा and प्रशंसोपमा (ii. 30–31) We can probably bring out the distinction by supposing that in the उपमा variety the हीन is consciously realised as the उपमेय or the प्रकृतवस्तु while in the figure तुल्ययोगिता the उपमान-उपमेय relation, even though actually present (as in ii. 331), is deliberately set aside, the साम्य being only गम्य or implied and not शब्दोपात्त as in the other case; and this agrees with the later definitions of तुल्ययोगिता like that of मम्मट (नियताना सकृद्धर्मः । नियतानाम् = प्राकरणिकानामेव अप्राकरणिकानामेव वा). Udbhata is even more explicit (p. 60)—

उपमानोपमेयोक्तिशून्यैरप्रस्तुतैर्वचः ।
साम्याभिधायि प्रस्तावभाग्भिर्वा तुल्ययोगिता ॥

(ii) If this statement of the difference between तुल्ययोगोपमा and तुल्ययोगिता is correct it follows that Dandin's तुल्ययोगोपमा approaches the figure-of-speech called दीपक as it is defined by मम्मट—सकृद्वृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम्—for there the common property exists between things consciously realised as उपमेय and उपमान. Compare रुय्यक (p 71)—प्रस्तुताप्रस्तुतयोर्व्यस्तत्वे तुल्ययोगिता समस्तत्वे दीपकम् । From Dandin's view of the case however the distinction between दीपक and तुल्ययोगोपमा is clear. In तुल्ययोगोपमा there is an attempted समीकरण between अधिक and हीन things; this is absent in the दीपक of मम्मट At the same time the दीपक requires the साम्य to be expressed only once for all; in तुल्ययोगोपमा it may be repeated. Dandin is thus looking to the etymology of the name all along, while there is a tendency in later writers to ignore that altogether. It would be noted in passing that the दीपक here spoken of is not the दीपक as Dandin de-

fines it (ii. 97ff.) which is more a शब्दालंकार than an अर्थालंकार. See Notes to the figure in question.

(iii) We have so far attempted to set forth the distinction that Dandin probably must have made between तुल्ययोगोपमा and तुल्ययोगिता; but writers who do not admit this उपमा variety have defined तुल्ययोगिता in terms that Dandin might have reserved for तुल्ययोगोपमा. The definition of Bhāmaha is (iii. 26)—

न्यूनस्यापि विशिष्टेन गुण्यसाम्यविवक्षया ।
तुल्यकार्यक्रियायोगादित्युक्ता तुल्ययोगिता ॥

That of Ruyyaka (p 70)—

औपम्यस्य गम्यत्वे पदार्थगतत्वे नप्रस्तुतानामप्रस्तुतानां वा समानधर्माभिसंबन्धे तुल्ययोगिता ।

That of Vāmana (iv 3 26)—

विशिष्टेन साम्यार्थमेककालक्रियायोगस्तुल्ययोगिता ।

Bhoja, finally, while giving for तुल्ययोगिता a definition identical with that of Dandin, further adds (iv. 55)—

अन्ये सुखनिमित्ते च दु खहेतौ च वस्तुनि ।
स्तुतिनिन्दार्थमेवाहुस्तुल्यत्वे तुल्ययोगिताम् ॥

for which his illustration is—

आहूतस्याभिषेकाय विसृष्टस्य वनाय च ।
न मया लक्षितस्तस्य स्वल्पोप्याकारविभ्रमः ॥

(iv) The distinction between प्रशंसोपमा (ii 31) and तुल्ययोगोपमा seems to be the circumstance that in the former some extraneous facts not germain to the intended साम्य (e. g. शम्भुशिरोधृतत्व) are adduced for heightening the value of the उपमान while in तुल्ययोगोपमा the superiority is based upon the degree or intensity of the self-same साम्य as measured by marked difference in results achieved, difficulties encountered, etc In other respects the two varieties seem allied We do not think that the fact of the सादृश्य being वाच्य in the one (तौ तुल्यौ) and व्यङ्ग्य in the other would have been adduced by Dandin as the additional distinctive feature.

Notes to II. 50—(i) An ordinary उपमा—अम्भोरुहमिवाताम्रं करतलम् can be put in the form of a हेतूपमा in this manner:

करतलमातात्रत्वेन अम्भोरुहमनुकरोति In समुच्चयोपमा (ii. 21) we had a similar presentation of the similarity; only there a number of हेतुs were adduced to bring out the साम्य between the same उपमेय and उपमान; while in the example before us a number of हेतुs are adduced to bring out the साम्य between one and the same उपमेय and a series of उपमानs with which it is to be compared—As in बहूपमा (ii 40) or मालोपमा (ii. 42) a series of successive उपमानs are here given but that वैचित्र्य upon which this variety primarily turns is the presentation of the साम्य in the form of a हेतु It is perhaps not essential that the हेतुs (and the उपमानs) in a हेतूपमा be always more than one.

Notes to II. 51-56—(i) Like गुणs the दोषs have been most elaborately treated by Indian Ālamkārikas They have been named and classified according as they belong to syllables, words, sentences, sense, sentiments, and alamkāras A detailed treatment of these is given in the Sāhityadarpana vii, or Kāvyaprakāśa vii. Daṇḍin affords a treatment of them in this place and later in iii 125-185 In regard to the Upamādoshas our Sanskrit Commentary supplies the needful supplementary information from Vāmana, Bhoja, and other writers.

(ii) The extra line in ii. 56 which we have enclosed in square brackets, like a number of other lines and verses, is clearly an interpolation; but having been once accepted in the editio princeps of Premachandra and so passed on into works of reference it would have been most inconvenient to omit them and so change the subsequent verse-numbering In one place (ii. 158-163) where a transposition of stanzas was felt by us to be on critical grounds absolutely called for we have for the same reason transposed the stanzas and yet retained their original verse-numbering, believing that nobody would grudge us giving credit for being able to count the numbers from 158 to 163 correctly.

Notes to II. 57-65—(i) Dandin's list of सादृश्यसूचक words is helpful and is in any case borrowed from him by most subsequent writers, and naturally with variations and attempts at completion. Thus the अलंकारकौस्तुभ supplies words like सुहृद् चौर, सोदर, and their synonyms, and even the Mss variants add one or two more As the matter is not very vital we did not think it necessary to go into all these later lists with a view to determine the text of Dandin's list, especially as it would have been necessary not only to refer to the printed editions but even the Ms material of these other alamkāra works.

(iii) The colophon इत्युपमाचक्रम् (and other similar colophons to mark the conclusion of the treatment of an alamkāra with a number of subdivisions) is generally given in Mss. with omission of इति and substitution of synonyms like सङ्घ etc. for चक्र and other small variants We have ignored the variants and have generally followed best Ms. authority in giving the colophons or omitting them.

Notes to II. 66—(i) The name of this figure is thus explained—यदा तु विषयी (उपमानमप्रकृतम्) विषयं (प्रकृतमुपमेयम्) रूपवन्तं करोति तदा अन्वर्थाभिधानं रूपकम्। Rūpaka has to be carefully distinguished from उपमा (especially the varieties of it called अतिशयोपमा and मोहोपमा), from समासोक्ति (ii 205), from अतिशयोक्ति (ii. 214), from उत्प्रेक्षा (ii. 221), and from अपह्नुति (ii 304)—amongst alamkāras recognised by Dandin; and from परिणाम, ससंदेह, भ्रान्तिमान् and उल्लेख—amongst alaṁkāras not recognised by Dandin The various definitions of रूपक given by ālamkārikas (we quote a few of the more important of them below) are an attempt merely to sharpen the outline of the figure with a view to this differentiation. Thus Bharata (xvi. 57) defines the figure as under—

स्वविकल्पैर्विरचितं तुल्यावयवलक्षणम्।
किंचित्सादृश्यसंपन्नं यद्रूपं रूपकं तु तत्॥

Bhāmaha (ii. 21)—

उपमानेन यत् तत्त्वमुपमेयस्य रूप्यते।
गुणानां समतां दृष्ट्वा रूपकं नाम तद्विदुः॥

Udbhata (p 9)—

श्रुत्या सबन्धविरहाद्यत् पदेन पदान्तरम् ।
गुणवृत्ति प्रधानेन युज्यते रूपकं तु तत् ॥

Rudrata (viii. 38, 40)—

यत्र गुणाना साम्ये सत्युपमानोपमेययोरभिदा ।
अविवक्षितसामान्या कल्प्यत इति रूपक प्रथमम् ॥
उपसर्जनोपमेयं कृत्वा तु समासमेतयोरुभयो ।
यत्तु प्रयुज्यते तद्रूपकमन्यत् समासोक्तम् ॥

Vāmana (iv. 3 6)—

उपमानेनोपमेयस्य गुणसाम्यात् तत्त्वारोपो रूपकम् ।

Bhoja (iv. 24)—

यदोपमानशब्दाना गौणवृत्तिव्यपाश्रयात् ।
उपमेये भवेद्वृत्तिस्तदा तद्रूपकं विदुः ॥

Ruyyaka (p. 34)—

अभेदप्राधान्ये आरोपे आरोपविषयानपह्नवे रूपकम् ।

Vidyānātha (p 371)

आरोपविषयस्य स्यादतिरोहितरूपिणः ।
उपरञ्जकमारोप्यमाणं तद्रूपकं मतम् ॥

We have already quoted the definition of Jagannātha in the Sanskrit Commentary.

(ii) The distinction of रूपक from उपमा Dandin has given in his very definition of रूपक by the qualification तिरोभूतभेदा The distinction between उपमान and उपमेय (for the साम्य between them always presupposes a भेद) can be made to disappear when, in spite of the difference, one asserts their identity either because he erroneously believes in their identity (cp मोहोपमा and the remarks made in our Notes to ii. 25 regarding भ्रान्तिमान् and उल्लेख); or because he wants purposely (poetically speaking) to deceive some one (e. g in अपह्नुति, cp. our Notes to ii. 95 also); or because he is himself in doubt (e g. संशयोपमा and the figures ससदेह etc); or because, in a poetic fancy, he imagines them to be identical (as happens in an उत्प्रेक्षा). It may also happen when, for purposes of poetic effect and with a view to bring out the extreme similarity of the उपमान and the उपमेय, the उपमान is made not only to lend its रूप to the उपमेय but actually to usurp its place so that only one word and

one name—that of the उपमान—is used instead of two. As the प्रतापरुद्रीय (p 371) trenchantly remarks—संदेहालंकारे विषयस्य संदिह्यमानतया तिरोधानम्। भ्रान्तिमदलंकारे भ्रान्त्या विषयतिरोधानम्। अपह्नुत्यलंकारे अपह्नवेनारोपविषयतिरोधानम्।—to which we might add—उत्प्रेक्षायां कविसभावनया विषयविषयिणोरभेदाध्यवसायः। अतिशयोक्तौ कविप्रौढोक्त्या विषयस्य विषयिणा निगरणात्मकोऽध्यवसायः। Regarding our last statement it will be noted that Dandin's conception of अतिशयोक्ति is somewhat different from the one given above after the manner of मम्मट; but on this point see our Notes to ii. 214

(iii) As to the rest, it may be observed that while रूपक involves an आरोप or superimposition of the उपमान upon the उपमेय, that आरोप has to be based upon similarity and not upon कार्यकारण relation as in आयुर्घृतम्; but the ground of the आरोप—the common property—can never be expressed as such in the Rūpaka (अविवक्षितसामान्या as Rudrata says : see below, Note ix) and there is also an absence, naturally, of the सादृश्यवाचकशब्द A रूपक in its simplest form therefore comes nearer to the धर्मवादिलुप्ता उपमा and if the example बाहुलता is taken as बाहुः लता इव it would be not a रूपक at all. Where such a confusion is likely to result there must always be something in the sentence which is either रूपकसाधक or उपमाबाधक, regarding which, besides the remarks in our Commentary, compare the following from the काव्यप्रकाश (pp 927ff.)—तत्र

सौभाग्य वितनोति वक्त्रशशिनो ज्योत्स्नेव हासद्युतिः।

इत्यत्र मुख्यतया अवगम्यमाना हासद्युतिर्वक्त्रे एवानुकूल्यं भजते इत्युपमायाः साधकम् शशिनि तु न तथा प्रतिकूलेति रूपकं प्रति तस्या अबाधकता।

वक्त्रेन्दौ तव सत्ययं यदपरः शीतांशुरभ्युद्यतः।

इत्यत्र अपरत्वमिन्दोरनुगुणं न तु वक्त्रस्य प्रतिकूलमिति रूपकस्य साधकतां प्रतिपद्यते न तूपमाया बाधकताम्।

राजनारायणं लक्ष्मीस्त्वामालिङ्गति निर्भरम्।

इत्यत्र पुनरालिङ्गनमुपमां निरस्यति सदृशं प्रति परप्रेयसीप्रयुक्तस्य आलिङ्गनस्यासंभवात्।

पादाम्बुजं भवतु नो विजयाय मञ्जु-
मञ्जीरशिञ्जितमनोहरमम्बिकायाः।

इत्यत्र मञ्जीरशिञ्जितम् अम्बुजे प्रतिकूलमसंभवादिति रूपकस्य बाधकम् ननु पादेन्दु-कूलमित्युपमाया साधकमभिधीयते विध्युपमर्दिनो बाधकस्य तदपेक्षया उत्कटत्वेन प्रतिपत्ते । एवमन्यत्रापि सुधीभि परीक्ष्यम् ।

(iv) A समासोक्ति (see ii 205, below) involves an assertion about the अप्रस्तुत which suggests a corresponding assertion about the प्रस्तुत, one assertion being made to do duty for both on the basis of an implied आरोप of the अप्रस्तुत upon the प्रस्तुत based upon सादृश्य However, in a समासोक्ति the प्रस्तुत is not actually expressed as in a रूपक, and it is because the व्यवहार predicated of the अप्रस्तुत resembles the व्यवहार of the प्रस्तुत which is intended to be described that the प्रस्तुतप्रतीति results by way of an implication. In Rūpaka, on the other hand, the अप्रस्तुत in its entirety (रूप, व्यवहार, and all) is identified with the प्रस्तुत but, at the same time, the basis of this identification or superimposition is not actually expressed Cp. on the point साहित्यदर्पण (p 534)—रूपके अप्रकृतम् आत्मस्वरूप-सन्निवेशेन प्रकृतस्य रूपमवच्छादयति । इह तु स्वावस्थासमारोपेणावच्छादितस्वरूपमेव तं पूर्वावस्थातो विशेषयति । अत एवात्र व्यवहारसमारोपो न तु स्वरूपसमारोप इत्याहुः । For further remarks see our Notes to ii 205.

(v) The figure called परिणाम, which not only our author but even मम्मट does not recognise and regarding which, even between those that recognise it—रुय्यक, विश्वनाथ, विद्याधर, जगन्नाथ and अप्पय्यदीक्षित—there seems to be a slight difference of opinion, is in our opinion a matter of over-subtlety. In the line—प्रसन्नेन दृगब्जेन वीक्षते मदिरेक्षणा if दृगब्ज is regarded as a रूपक the lotus or अब्ज must transfer its रूप completely to the eye or दृक्. The eye, in other words, must lose all its character as an eye and take upon itself the character of the lotus. Accordingly दृगब्ज can bloom but cannot see. This is not a रूपक therefore It cannot also be an उपमा, for वीक्षते or प्रसन्नत्व cannot become a common property residing more prominently on the उपमान lotus and less prominently on the उपमेय eye. We must hence invent a new figure in which the भेद between the उपमान and the उपमेय is तिरोभूत, but the result is not that उपमान has transferred its रूप to the उपमेय, but rather उपमान has itself assumed the रूप of the उपमेय so that the lotus can

see This therefore is the figure called परिणाम Compare the Chitramīmaṅsā (p. 59)—रूपके प्रकृतमप्रकृतरूपापन्नं भवात परिणामे तु अप्रकृत प्रकृतरूपापन्नं भवति । In this connection it has to be observed that न्यायपञ्चानन (as quoted by the अलंकारकौस्तुभ, p. 161) regards इगब्ज in the line in question as an उपमा based upon a common property like रमणीयत्व, and this seems to be the best solution of the difficulty.

(vi) We will consider one little point about this figure before we pass on to a consideration of its subdivisions. Rūpaka as we saw is an आरोप of the उपमान upon the उपमेय based upon सादृश्य, and the question is, is the आरोप primarily of the word upon the word, or of the thing-denoted-by-the-word upon the thing-denoted-by-the-word, or of both simultaneously. Says Pratihārendurāja (p. 11)—तत्र त्रयो दर्शनभेदा । केचिदत्र शब्दारोपपूर्वकमर्थारोपं ब्रवते अपरे त्वर्थारोपपूर्वकं शब्दारोपम् । अन्यैस्तु शब्दारोपार्थारोपयोर्यौगपद्यमभिधीयते । अयमेव च पक्षो युक्त इव दृश्यते । तदाहुः—

शब्दोपचारात् तद्रूपं रूपके कैश्चिदुच्यते ।
ताद्रूप्यारोपतश्चान्यैः शब्दारोपोत्र कथ्यते ॥
उपमानगुणैस्तुल्यानुपमेयगतान् गुणान् ।
पश्यता तु सकृद्भाति तत्र तच्छब्दरूपता ॥

तत्रेति उपमेये इत्यर्थः तच्छब्दरूपतेति उपमानशब्दारोप उपमानशब्दारोपश्च ।

(vii) As Dandin himself observes (ii. 96) Rūpaka, like Upamā, is capable of infinite divisions made more or less on the same basis. There is first of all the merely grammatical aspect of it which gives the first three varieties of Dandin: समस्त, असमस्त and समस्तव्यस्त, as also the सविशेषणरूपक (ii. 82). Next, there is what might be called the rhetorical aspect, which accounts for the varieties called आक्षेपरूपक (ii. 91), समाधानरूपक (ii. 92), and तत्त्वापह्नवरूपक (ii. 95), as well as for विरुद्धरूपक (ii 84), हेतुरूपक (ii. 86), उपमारूपक (ii. 89), and व्यतिरेकरूपक (ii 90), where it will be seen that Rūpaka proper is associated with some other additional rhetorical device. The usual divisions of रूपक given in the Texts are the same as those exhibited in the tree given under Note (i) to ii. 43–45 above. Dandin's सकलरूपक is the same as साङ्गसमस्तवस्तुविषयरूपक while his अवयव, अवयविन्, and

एकाङ्गरूपकs (with the further sub-divisions of युक्त, अयुक्त and विषम) may roughly correspond to एकदेशविवर्तिरूपक What is known as परम्परितरूपक with its two sub-divisions of अश्लेषमूल and श्लेषमूल are practically one with Dandin's रूपकरूपक (ii 93) and श्लिष्टरूपक (ii. 87), while the subdivisions based on simple or serial arrangement Dandin does not recognise at all.

(viii) The Alamkārakaustubha observes (p. 228) that some attempt to make out a variety of रूपक called वाक्यार्थरूपक on the analogy of the वाक्यार्थोपमा described in ii 43ff.—वाक्यार्थे विषये वाक्यार्थान्तरारोपः वाक्यार्थरूपकम्। यथा विशिष्टोपमाया विशेषणानामुपमानोपमेयभावोऽर्थगम्यस्तथात्रापि वाक्यार्थघटकपदार्थाना रूपकमर्थगम्यम्। तद्यथा—

आत्मनोऽस्य तपोदानैर्निर्मलीकरणं हि यत्।
क्षालनं भास्करस्येदं सारसैः सलिलोत्करैः ॥

This however is regarded by the majority of Ālamkārikas as निदर्शना. Compare the familiar example of it—

त्वत्पादनखरत्नानां यदलक्तकमार्जनम्।
इदं श्रीखण्डलेपेन पाण्डुरीकरणं विधो ॥

After a long and technical discussion the अलंकारकौस्तुभकार decides against the acceptance of वाक्यार्थरूपक, the instances quoted for it being merely those of निदर्शना. See further our Notes to ii 348.

(ix) We have said above (Note iii) that in a Rūpaka the common property can never be expressed *as a common property*. For a common thing has to be shared by more than one while in a रूपक the उपमान and उपमेय are conceived as but one thing. All the same there is always a common property implied as the very basis of the आरोप required for रूपक, and if this धर्म is expressed as belonging to उपमान alone, or primarily to the उपमान and secondarily in a sort of a reflex fashion to उपमेय, that does not violate the requirements of the figure Consider for example the illustration in ii 87. The compound word वक्त्राम्बुज is to be dissolved here in a manner so as to give more prominence to अम्बुज (i. e. वक्त्रमेवाम्बुजम् according to Pānini II. i 72) and therefore the adjectives राजहंसोपभोगार्हं and भ्रमरप्रार्थ्यसौरभम् must be

primarily predicable of अम्बुज alone, which they are, seeing that the senses of राजहंस and भ्रमर that suit वक्त्र are only secondarily suggested and that too after an effort. With this important condition governing the expression of the common property, therefore, we can obtain for रूपक the various sub-varieties that turn upon the manner of expressing the common property. Says Jagannātha (p. 243)—साधारणधर्मश्चात्राप्युपमायामिव क्वचिदनुगामी क्वचिद्बिम्बप्रतिबिम्बभावमापन्नः क्वचिदुपचरितः क्वचिच्च केवलशब्दात्मा । सोपि क्वचिच्छब्देनोपात्तः क्वचित् प्रतीयमानतया नोपात्तः । For the corresponding examples see रसगङ्गाधर itself.

Notes to II. 67-68—(i) The अलंकारशेखर thus versifies Dandin's examples of समस्तरूपक—

तस्या बाहुलता पाणिपद्मं चरणपल्लवम् ।
मुखेन्दुरक्षिभ्रमरौ सर्वस्वं पुष्पधन्वनः ॥

It will be noted that the illustration in ii. 67 is also a सकलरूपक, but it is adduced merely to illustrate the nature of the Metaphor-out-of-Compound

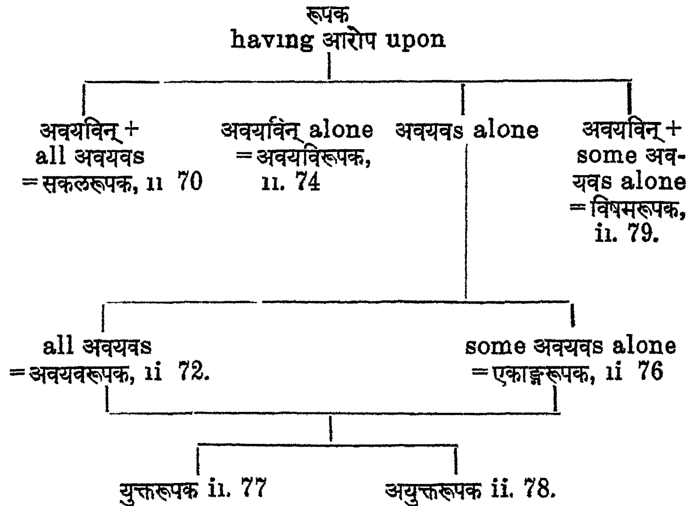
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Notes to II. 69-70—(i) The compound ताम्राङ्गुलिदलश्रेणि should rather have been dissolved as—अङ्गुलिरेव दलम् अङ्गुलिदलम् । ताम्रं च तत् अङ्गुलिदलं च ताम्राङ्गुलिदलम् । ताम्राङ्गुलिदलानां श्रेणयः यस्मिन् तत् ताम्राङ्गुलिदलश्रेणि । This mode connects ताम्र primarily with दल the उपमान Compare Note (ix) to ii. 66 above.—Similarly the common property between चरण and पङ्कज—मूर्ध्नि धारण—is to be so understood as being applicable primarily to the lotus and secondarily to the foot. This is what Dandin intends to imply by तद्योग्यस्थानविन्यासात् in ii. 70.

Notes to II. 71-72—(i) In the example given it will be noted of course that मुक्तास्व', the adjective qualifying मञ्जरीः, involves just an ordinary Upamā. What object the poet intended to superimpose upon मुख does not clearly appear. It cannot be कमल as we do not associate पल्लव and मञ्जरीs with it.

Notes to II. 73-74—(i) The compound वदनपङ्कजम् can be dissolved so as to result in उपमा as well as in रूपक If the other adjectives (वल्गितभ्रु, गलद्घर्मजलम्, आलोहितेक्षणम्) as well as the predicate (मदावस्था वित्रुणोति) had been such as to apply primarily to पङ्कज and only secondarily to वदन that would have been रूपकसाधक As it is, unless we accept Premachandra's proposed emendation into वदनमम्बुजम्, it would be very hard to establish a रूपक here. Appearances point towards उपमा based upon an extraneous साम्य such as आह्लादकत्व (see our Note (v) to ii 66); and if an extraneous साम्य has to be after all brought in why not imagine it to be, say, फुल्ल or विकसित, which would go primarily with पङ्कज and so make वदनपङ्कज a रूपक (निरङ्गरूपक as it would be called) in accordance with Dandin's intentions?

Notes to II. 75-76—(i) The divisions intended can be thus exhibited—



(ii) The word अत्र in ii. 76 cannot refer to एकाङ्गरूपक seeing that in the examples given all the अवयवs or constituent parts have the आरोप; it can refer to constituent parts, and the divisions into युक्त and अयुक्त are divisions of रूपक involving आरोप on (some or all)

अवयवs. They cannot be divisions of रूपक according to a fresh fundamentum divisionis seeing that we can have incompatibility between अवयवs and अवयवs, and between the अवयविन् and some of its अवयवs, but never between the अवयविन् and all its अवयवs; the अवयविन् cannot in fact be called अवयविन् at all in that case.

Notes to II. 79-80—(i) In the example given the विषमता consists in the fact that while कपोल and भ्रू are the अवयवs of मुख the उपमेय, इन्दु the उपमान has only some अवयवs corresponding to it that are actually stated (or are suggested) but not all. For instance, कपोल suggests the प्राचीदिक् reddened at moon-rise, but as लता cannot be associated with the moon the भ्रू should in this example have been conceived of as the कलङ्कलेखा. In spite of this circumstance the general impression is that of the superimposition of the उपमान along with its अवयवs upon the उपमेय along with its अवयवs, although the correspondenc does not exist in all the details as in a सकलरूपक.

Notes to II. 81-82—(i) This सविशेषणरूपक can be distinguished from सकलरूपक by reason of the circumstance that in the latter it is possible to have the आरोप on the अवयविन् (e g. चरणे पङ्कजत्वम्) independently of the अवयवारोपs, which merely serve to heighten the charm of the अवयव्यारोप In the present variety the आरोप of ध्वजत्व upon पाद the अवयविन् becomes meaningless taken by itself. It can become plausible only if पाद as well as the ध्वज are taken as विशेषणविशिष्ट The विशेषणविशेष्यभाव is a more intimate relation than the अवयवावयविभाव

Notes to II. 83-84—(i) The विरोध would have been more pointedly brought out if for the word इन्दु in the illustration had been substituted the synonym अमृतांशु.

Notes to II. 85-86—(i) The distinction between हेतुरूपक and हेतूपमा (ii-50) is of course sufficiently obvious.

Notes to II. 87—(i) See note (ix) to ii 66 The stanza is omitted by M. The usual explanatory stanza is lacking in this case, regarding which the श्रुतानुपालिनी observes—स्पष्टत्वात् [श्लिष्टरूपकं] शास्त्रकृता न व्याख्यातम् । This might seem to raise a suspicion about the genuineness of ii. 87, but it is given by the best Mss. Compare also ii 313.

Notes to II. 88-90—(i) Our Sanskrit Commentary follows प्रेमचन्द्र But प्रेमचन्द्र has not been able to explain the varieties satisfactorily and had to give a new example of his own to suit his own explanation of the definition in ii. 88 A better explanation perhaps would be to take गौण = the secondary or आरोपित (moon) and मुख्य = the actual moon. As in both the varieties illustrated in ii 89 and ii 90 the मुखचन्द्रमाः is compared (or contrasted) with the actual moon it is evident that such a comparison can only take place if and after the चन्द्रत्व is superimposed upon the face. The रूपक must therefore already exist, and all that is done in addition is to bring out the similarity of the मुखचन्द्रमाः (and impliedly but not expressedly of the मुख) with the actual moon in an उपमानरूपक and the dissimilarity between them in a व्यतिरेकरूपक The श्रुतानुपालिनी apparently so interprets these varieties, for it says—गौणोऽप्रधान· मुख्य· प्रधान·। मुखचन्द्रस्य साक्षाच्चन्द्रस्य चेति । And we can accordingly take प्रतिगर्जति = आह्वानं करोति तेन सदृश इत्यर्थ following again the same commentary For a similar use of गौण and मुख्य compare ii 160

(ii) In the second line of ii. 90 the reading of M is decidedly superior, but all other Mss. are against it.

(iii) Bhāmaha alone amongst extant ālaṁkārikas accepts उपमारूपक as a distinct alaṁkāra He thus defines and illustrates it (iii. 34-35)—

उपमानेन तद्भावमुपमेयस्य साधयत् ।
या वदत्युपमामेतदुपमारूपकं यथा ॥
समग्रगगनायाममानदण्डो रथाङ्गिण· ।
पादो जयति सिद्धस्त्रीमुखेन्दुनवदर्पण· ॥

Here Vishṇu's foot is declared to be a novel mirror. The conceipt is quite out of the common; and while

the आरोप of दर्पणत्व upon पाद does give rise to the Rūpaka, yet in so far as the दर्पण is said to be a new or strange दर्पण, the full force of the रूपक does not show itself, being thwarted by a possible उपमा standing out in the back-ground. This is probably the purport of Bhāmaha's definition Dandin's definition of the figure is so differently worded from that of Bhāmaha that it would be hazardous to imagine that there is some kind of a connection between the two in spite of the fact that Dandin and Bhāmaha are the only two writers extant who have anything to say of उपमारूपक. Bhāmaha accepts it as an independent figure, Dandin (cp ii 358) turns it into a sub-variety of Rūpaka: but there is nothing of the nature of a dispute or controversy between the statements of the two concerning this figure. It is likely therefore that the two writers are following independent traditions in regard to their explanation of this figure

(iv) The tenth canto of the Bhattikāvya is composed to illustrate figures of speech Amongst them उपमारूपक is illustrated by x. 60—

गिरिपरिगतचञ्चलापगान्त
    जलनिवहं दधत मनोभिरामम् ।
गलितमिव भुवो विलोक्य रामं
    धरणिधरस्तनशुक्लपट्टचीनम् ॥

Here the foaming river-mouths as they fell into the ocean, are compared to the dropped upper-garment (गलितं पट्टचीनमिव) from the mountain-breasts (धरणिधरस्तन) of the earth at the sight of her lord Rāma The comparison of the streams with the garment is based upon the आरोप of स्तनत्व on the mountains; and so this is उपमारूपकम्—उपमासहितं रूपकमित्यर्थः—as the commentator भरतमल्लिक says. It would be difficult to apply Daṇḍin's definition to the present example.

Notes to II. 91-92—(i) The distinction between आक्षेपरूपक and विरुद्धरूपक is sufficiently obvious. Premachandra understands ii. 91 all wrong, and Böhtlingk follows Premachandra. An आक्षेपरूपक is an आक्षेप following up-

on a रूपक and serving to weaken the full effect of the आरोप required for the रूपक, while a समाधानरूपक is, so to say, an आक्षेप of an आक्षेपरूपक Thus in ii 91 the नायक, while calling the face the moon, suggests that in as much as the face is अन्योपतापिन् while the real moon is शीतल, the चन्द्रत्वारोप made upon the मुख is not completely justified. The समाधानरूपक adds to all this a further remark to the effect that possibly the face-moon might be शीतल in reality (and so the आरोप might be fully justified): only his own ill luck comes in the way of his realising the शीतलत्व or the आह्लादकत्व of the face moon. Premachandra (perhaps under the influence of the ideas in the two earlier stanzas) thinks that in ii. 91 the नायक wishes to say that the चन्द्रत्वारोप is derogatory to the मुखचन्द्र because the real moon is अन्योपतापिन् while the face-moon is not so Any सहृदय reader would at once perceive that such an interpretation murders all the delicate suggestions of the stanza

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Notes to II. 93—(i) Regarding the designation of the figure the following extract from the श्रुतानुपालिनी is quite explicit—अत्र मुखस्य पङ्कजत्वेन रूपितस्य पुना रङ्गत्वेन रूपणात् भ्रुवोर्लतात्वेन रूपितयो· नर्तकीत्वेन रूपणात् रूपकरूपकमिति संज्ञा । It will be observed however that रङ्ग is not an अवयव of the नर्तकी as दल was of the पङ्कज in ii· 69, the example for सकलरूपक The नर्तकीत्वारोप is helped by, and is only rendered possible by the रङ्गत्वारोप, hence this variety comes nearer to the परंपरितरूपक of later writers, which has been defined as (साहित्यदर्पण, x. 29)—यत्र कस्यचिदारोपः परारोपणकारणम् । Whether, however, Dandin intended to make every रूपकरूपक a परंपरितरूपक as thus explained we have no definite grounds to assert. Seeing however that the पङ्कजत्वारोप upon the face and the लतात्वारोप on the eye-brows are not based upon any definite साधर्म्य that would help the principal आरोप in the verse, it is possible that Dandin wants us to understand रूपकरूपक as रूपकेण रूपकम् i. e. रूपकानुप्राणितरूपकम् or परंपरितरूपकम् and that the subordinate आरोपs of the पङ्कजत्व and लतात्व do not vitally affect the character of this Rūpaka variety.

Notes to II. 94-95—(i) Compare the nature of तत्त्वाख्यानोपमा (ii. 36). There, subsequent to an erroneous judgment (whether of the nature of मोह or of अपह्नुति the author does not indicate: but both are possible) based upon सादृश्य between the उपमेय and the उपमान, the real nature of the उपमेय was finally determined upon. In the present Rūpaka variety there is just an opposite process of the mind from reality to error—only the error is not अनाहार्य but is a conscious poetic device which can deceive neither the speaker nor anybody else. In so far however as there is an attempt to conceal facts the name of the variety explains itself.

(ii) Dandin admits an independent figure of speech called अपह्नुति (ii. 304-309). In ii. 309 he alludes to what is called उपमापह्नुति by which he presumably means a sub-variety of उपमा—but there is none with this name amongst the given उपमा varieties—and in the present stanzas he mentions a तत्त्वापह्नवरूपक It is rather difficult to determine in the first instance whether these are three independent alamkāras and in the next place what is the exact distinction between them as Dandin sees it. Now some hold that by उपमापह्नुति Daṇḍin means तत्त्वापह्नवरूपक—उपमारूपकयोरनतिभेदात् as Ca puts it. Cp. ii. 96 also. Cb thinks that by उपमापह्नुति is meant अपह्नुतोपमा or लुप्तोपमा, adding शशाङ्कवदने इत्यत्र द्योतकसामान्यलोपः दृष्ट एव । Premachandra explains उपमापह्नुतिः by सादृश्यापह्नुतिः —सादृश्यापह्नवपूर्वकसादृश्यातिशयस्थापनरूपेत्यर्थः—and thinks that प्रतिषेधोपमा (ii. 34) is what Daṇḍin intends in ii. 309. Cs also agrees in this. Now in view of the fact that in outward form at least the उपमा variety exemplified in ii. 36 bears an unmistakable resemblance to any ordinary case of अपह्नव, and in view further of the fact that the तत्त्वाख्यानोपमा may be a judgment subsequent to a तत्त्वापह्नवरूपक (as also to a मोहोपमा), it is not impossible that in ii. 309 Daṇḍin might be equally plausibly thinking of ii. 36. And in any case we can regard the उपमापह्नुति as separate from तत्त्वापह्नवरूपक. If उपमापह्नुति = ii. 36 we have already—Note (i) above—shown its distinction from तत्त्वापह्नवरूपक; while if उपमापह्नुति = ii. 34, as

प्रतिषेधोपमा and तत्त्वापह्नवरूपक are quite distinct on the very face of them no attempt need be made to distinguish the one from the other

(iii) But we must learn to clearly distinguish तत्त्वापह्नवरूपक from the figure अपह्नुति as Dandin defines it. To later writers the two are undistinguishable Some think that in the Rūpaka variety one dharmin as a whole is negated and another asserted in its place, while in the alamkāra called अपह्नुति there is the negation of a certain dharma of the dharmin and the assertion of another instead This, however, will not hold in the case of स्वरूपापह्नुति (ii 308) A better differentia would be what is supplied by the adjective उद्भासितगुणोत्कर्षम् in the definition, which suggests that the negated (प्रकृत, उपमेय) and the asserted (अप्रकृत, उपमान) things ought to have a similarity between them This is not the case in the figure अपह्नुति where anything can be negated and another asserted in its place · cp. अपह्नुत्य किंचिदन्यार्थदर्शनम् ।

Notes to II. 96—(i) Regarding the sub-divisions of Rūpaka Bhāmaha says (ii. 22)—समस्तवस्तुविषयमेकदेशविवर्ति च । द्विधा रूपकमेवेष्टम् । Consequently when Dandin mentions innumerable varieties of Rūpaka as being current he must have had others than Bhāmaha in his mind.

Notes to II. 97—(i) In the various definitions of Dīpaka that are in the field two or three issues have been raised. In the first place, is it necessary that दीपक be based upon similarity ? Bharata, Dandin, Bhāmaha, Bhoja, the author of Vāgbhatālamkāra, and Viśvanātha are quite silent on the point. Rudrata regards Dīpaka as a matter-of-fact (वास्तव) figure and not an औपम्य figure Udbhata explicitly demands साम्य (p 14)—

आदिमध्यान्तविषयाः प्राधान्येतरयोगिनः ।
अन्तर्गतोपमाधर्मा यत्र तद्दीपकं विदुः ॥

while Vāmana (iv. 3. 18—उपमानोपमेयवाक्येष्वेका क्रिया), Ruyyaka (p. 71), Mammata (p. 775—सकृद्वृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्म-

नाम्), and Jagannātha (p 322—प्रकृतानामप्रकृतानां चैकसाधारणधर्मान्वयो दीपकम्), do the same thing; though Mammata, for instance, admits a variety of दीपक (the so-called कारकदीपक) where the साम्य is not in evidence. In as much however as every Dīpaka demands one word syntactically related to more than one sentence, we can always regard the thing connoted by that word as the साम्य, and so we need not make much of the condition about the औपम्य being गम्य, as Ruyyaka puts it The next issue raised is about the धर्मिन्s that are said to possess the गम्य common धर्म. Most writers insist that the धर्मिन्s be partly प्रकृत and partly अप्रकृत but they must not be all either प्रकृत alone or अप्रकृत alone. This last, according to them is a case of तुल्ययोगिता (see Note (i) to ii 48, above). Now Dandin is not particular on this point his examples suggest that he admits all प्रकृतs (e. g ii 100), all अप्रकृतs (e g. ii 101), and some प्रकृतs and some अप्रकृतs (e.g. ii 99) Regarding the distinction between दीपक and तुल्ययोगिता the following extract from the अलंकारकौस्तुभ (p 296-297) may be said to be the last word on the controversy—अत्र वदन्ति—दीपकमपि तुल्ययोगितायामेवान्तर्भवति धर्मस्य सकृद्वृत्तेरुभयत्राविशेषात् प्रकृताप्रकृतत्वादिविशेषस्य चावान्तरभेदसाधकत्वेपि अलंकारान्तरतायामसाधकत्वात्। अन्यथा श्लेषस्य तद्भेदयोरपि भिन्नालंकारत्वापत्ते.। तस्मात् प्रकृतानामेव प्रकृताप्रकृताना चैकधर्मान्वय इति तुल्ययोगिताया एव त्रयो भेदा वक्तुमुचिताः। तस्माद्दीपकस्य तुल्ययोगिताया भेदं वदतां प्राचीनानां दुराग्रह इति तच्चिन्त्यम ।

नानाधिकरणस्थाना शब्दाना संप्रदीपकः ।
एकवाक्येन संयोगो यस्तु दीपकमुच्यते ॥

यथा—

सरांसि हंसै· कुसुमैश्च वृक्षा मत्तैर्द्विरेफैश्च सरोरुहाणि ।
गोष्ठीभिरुद्यानवनानि चैव यस्मिन्नशून्यानि सदा क्रियन्ते ॥

इति भगवता भरतमुनिना (xvi. 55-56) दीपकस्याङ्गीकारात् तत्रैव तुल्ययोगितान्तर्भावस्यौचित्यादिति दिक् ।

(ii) A large number of varieties of Dīpaka are conceivable. Dandin first gives a four-fold distinction based upon the same principle as in ii. 13 and then gives three sub-varieties under each according to the position of the common word. Regarding this last principle of sub-division Jagannātha remarks (p 327)—

वस्तुतस्तु धर्मस्यादिमध्यान्तगतत्वेपि चमत्कारवैलक्षण्याभावात् त्रैविध्योक्तिरापातमात्रात्। अन्यथा धर्मस्य उपाद्युपमध्योपान्त्यगतत्वे ततोपि किंचिन्न्यूनाधिकदेशवृत्तित्वे चानन्तभेदप्रसङ्गात्। —Mammata and others, as before observed, admit a variety called कारकदीपक defined in the अलंकारकौस्तुभ (p. 291) as—यत्रैकमेव कारकमन्वयमेति क्रियासु बह्वीषु and illustrated by विश्वनाथ (p 520) as—

दूरं समागतवति त्वयि जीवनाथे
भिन्ना मनोभवशरेण तपस्विनी सा।
उत्तिष्ठति स्वपिति वासगृहं त्वदीय-
मायाति याति हसति श्वसति क्षणेन ॥

In connection with this variety another similar gratuitous principle of sub-division (not enunciated by Dandin) turns upon the case of the common कारक, and so we have Dīpakas of कर्तृ, कर्म, करण, सम्प्रदान, अपादान, संबन्धिन्, and अधिकरण —all severally illustrated in the अलंकारकौस्तुभ pp. 292 ff Regarding कारकदीपक Jayaratha remarks (p 73)—अत्र. क्रियाणां प्रस्तुतानामेकाधारगतत्वेन समुच्चीयमानत्वाच्च समुच्चयालंकारो न तु कारकदीपकम्। तद्धि प्रस्तुताप्रस्तुताना क्रियाणामौपम्यसद्भावे भवति। Similar remarks are also passed by Jagannātha (pp. 324–325). The varieties illustrated by our author in ii 109, ii. 111, ii. 113 are an attempt to combine the दीपकवैचित्र्य with the वैचित्र्य of some other figure or mode of expression; while the माला variety and other chain-varieties can always be superadded to almost every figure-of-speech. This alamkāra is liable to लिङ्गवचनभेददोष (illustrated by Jagannātha, p. 328 f.) which makes the syntactical relation rather difficult to establish.

Notes to II. 98–102—(i) The first line of ii. 99 seems to have been misunderstood by Böhtlingk The elephants are of course the king's war-elephants and not 'die welt tragenden Elephanten.'

Notes to II. 103–106—(i) The distinction between the Dīpaka variety illustrated in ii. 106 and the figure called सहोक्ति illustrated in ii 352–354 consists in the fact that while कृतम् has to be supplied severally in the

various statements in ii 106, no such necessity exists in the सहोक्ति illustrations. The omission of त्रयमेतत् समं would have been an improvement.

Notes to II. 107-115—(i) As Dandin says distinctly, the instance in ii. 107 contains an आदिदीपक. Since the word वृद्धये is the common word it follows that in an आदिदीपक it is enough if it occurs somewhere in the first sentence and not necessarily in the very beginning of that sentence.

(ii) The variety illustrated in ii 111 is distinct from the so-called कारकदीपक of the moderners. See above Note (ii) to ii. 97. The emendation suggested by Premachandra is good but not backed up by any manuscripts.

(iii) The statement in ii. 115 testifies to the existence before Dandin's day of writers who gave a still larger number of Dīpaka varieties. Bhāmaha (ii. 25) gives just three

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Notes to II. 116—(i) Dandin distinctly says that every आवृत्ति is an amplified दीपक; the one can therefore always be turned into the other. Consequently, regarding the necessity of a basic साम्य, and the requirement that the things adduced be all प्रकृतs alone, or अप्रकृतs alone, or both together, the remarks made in Note (i) to ii 97 hold true of this figure also. This figure is not recognised as a distinct figure by any other writer except Jayadeva the author of the Chandrāloka (stanza 45) who calls it आवृत्तिदीपक. Bhoja (iv. 78) regards it as a sub-variety of Dīpaka.

Notes to II. 117—(i) The figure called एकार्थदीपक illustrated in ii. 111 also employed synonyms; but they were connected with one word; here the synonyms विकसन्ति etc. are connected with separate words.

Notes to II. 118-119—(i) The शब्दालंकार called यमक also has words or syllabic groups repeated; but there the

repetitions cannot be dispensed with, while in an आवृत्ति the sense of the passage does not suffer by doing away with the repetitions. In other words, आवृत्ति can be turned into a दीपक while यमक cannot be so transformed.

Notes to II. 120—(i) Different views about the nature of Ākshepa are current and naturally the definitions of this figure differ from writer to writer. Dandin's definition—प्रतिषेधोक्तिराक्षेप —is the simplest in the field and of widest application As Jegannātha (p. 424) remarks—इतरे तु निषेधमात्रमाक्षेप । चमत्कारित्व चालंकारसामान्यलक्षणप्राप्तमेव । तच्च व्यङ्ग्यार्थे सति सभवतीति सव्यङ्ग्यो निषेध· सर्वोप्याक्षेपालंकार: । Others delimit the field of this alamkāra to the negation of the उपमान alone As Vāmana (iv 3 27) says—उपमानाक्षेपश्चाक्षेप । तुल्यकार्यार्थस्य नैरर्थक्यविवक्षायामाक्षेप:, as he explains the Sūtra in his Vritti Vāmana's example is—

तस्याश्चेन्मुखमस्ति सौम्य सुभगं किं पार्वणेनेन्दुना
सौन्दर्यस्य पद दृशौ यदि च ते किं नाम नीलोत्पलै: ।
किं वा कोमलकान्तिभि· किसलयै· सत्येव बिम्बाधरे
हा धातु पुनरुक्तवस्तुरचनारम्भेष्वपूर्वो ग्रह· ॥

This is the same as प्रतीपालंकार which Mammata (p 894) thus defines and explains—

आक्षेप उपमानस्य प्रतीपमुपमेयता ।
तस्यैव यदि वा कल्प्या तिरस्कारनिबन्धनम् ॥

अस्य धुरं सुतरामुपमेयमेव वोढुं प्रौढमिति कैमर्थ्येन यत् उपमानमाक्षिप्यते यदपि तस्यैवोपमानतया प्रसिद्धस्य उपमानान्तरविवक्षया अनादरार्थमुपमेयभाव· कल्प्यते तत् उपमेयस्योपमानप्रतिकूलवर्तित्वात् उभयरूपं प्रतीपम्। As we have seen Mammata's second Pratīpa is the same as Dandin's विपर्यासोपमा (ii. 17); while Dandin's प्रतिषेधोपमा (ii 34) perhaps comes nearer to the first kind The प्रतिषेधालंकार recognised by the कुवलयानन्दकारिकाकार (stanza 164) is of course a different species altogether

(ii) Others introduce other delimiting conditions. They say for instance that while आक्षेप is a प्रतिषेधोक्ति it ought not to be a real downright प्रतिषेध. The thing intended ought to be conveyed (in an even more telling fashion) by the apparent denial of it. As the Alamkārasarvasva (p. 114) clearly puts it—

इष्ट प्राकरणिकोऽर्थः प्राकरणिकत्वादेव वक्तुमिष्यते। तथाविधस्य विधानार्हस्य निषेधः कर्तुं न युज्यते। स कृतः बाधितस्वरूपत्वात् निषेधायत इति निषेधाभासः संपन्नः। तस्यैतस्य करणं प्रकृतगतत्वेन विशेषप्रतिपत्त्यर्थम्। अन्यथा गजस्नानतुल्यं स्यात्। The definitions of most later writers are framed so as to include all these conditions. Thus—
Mammata—

निषेधो वक्तुमिष्टस्य यो विशेषाभिधित्सया।

Viśvanātha (x. 65)—

वस्तुनो वक्तुमिष्टस्य विशेषप्रतिपत्तये।
निषेधाभास आक्षेपः।

Bhāmaha (ii. 68) and Udbhata (p. 29)—

प्रतिषेध इवेष्टस्य यो विशेषाभिधित्सया।
आक्षेप इति तं सन्तः शंसन्ति द्विविधं (कवयः) यथा (सदा)॥

It will be seen that Dandin's example of वृत्ताक्षेप fits in with all these requirements and it would be a regular illustration for the figure as above defined

(iii) With regard to the आक्षेप described in Note (ii) the negation of the इष्टप्राकरणिक theme is usually grounded on the fact of the thing being already too well known, or of the speaker's being powerless to do justice to it—वक्ष्यमाणविषये अशक्यवक्तव्यत्वम् उक्तविषये अतिप्रसिद्धत्वं च—as a commentator observes It is divided into four sub-varieties Compare Sāhityadarpana (p 547)—अत्र वक्ष्यमाणविषये क्वचित् सर्वस्यापि सामान्यतः सूचितस्य निषेधः क्वचित् अंशोक्तौ अंशान्तरे निषेध इति द्वौ भेदौ। उक्तविषये च क्वचित् वस्तुस्वरूपस्य निषेधः क्वचित् वस्तुकथनस्येति द्वौ। इत्याक्षेपस्य चत्वारो भेदाः। For illustrations see the work cited. Dandin is alone, amongst extant writers, to give a classification of this figure based upon आक्षेप्यभेद

(iv) As the Ākshepa described in Note (ii) was of the nature of an apparent negation of what is intended to be asserted, so on the same analogy we can have another variety of the nature of an apparent assertion of what is sought to be negated Compare Alamkārasarvasva (p 120)—यथा इष्टस्येष्टत्वादेव निषेधोऽनुपपन्नः एवमनिष्टस्याप्यनिष्टत्वादेव विधानं नोपपद्यते। तत् क्रियमाणं प्रस्खलद्रूपत्वान्निषेधे पर्यवस्यति। ततश्च विधेरुपकरणीभूतो निषेध इति विधिनायं निषेधोऽनिष्टविशेषपर्यवसायी। It will be seen that most of Dandin's exam-

ples of Ākshepa fall under this variety. The figure-of-speech called रोध is, as Bhoja says, (iv 64)—नाक्षेप पृथक्। Its nature is—क्रियासूद्योगिनां हेतुद्वारा उक्त्या युक्त्या च निवारणम्। Some of our author's examples (e. g वर्तमानाक्षेप, ii. 123) are primarily of the nature of Rodha as thus understood.

(v) Howsoever understood Ākshepa has to be distinguished from Virodha and from Apahnuti, and the distinction is not very difficult to make In Virodha (see ii. 333) there is expressed contradiction between the two things with a view to bring out some peculiar विशेष of the theme under discussion. In Ākshepa with the same intention there is a contradiction; but it is between the actual expression and the real intention of the speaker which is not expressed.—In an Apahnuti a certain thing (in some aspects of it or as regards its entire nature) is negated and another asserted in its place, the negated and the asserted things being both actually expressed in words Such is not the case in an Ākshepa as we have just seen—The distinction between some specific varieties of Ākshepa and other allied figures admitted by Dandin will be dealt with in our Notes to the stanzas concerned

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Notes to II. 121-126—(i) Vrittākshepa is the same as Uktavishaya Ākshepa of later writers The four-fold condition for this variety, in the words of the Alamkāra-sarvasva, is—एवं च आक्षेपे इष्टार्थः तस्य निषेधः निषेधस्यानुपपद्यमानत्वाद-सत्यत्वं विशेषप्रतिपादनं चेति चतुष्टयमुपयुज्यते। Here अनङ्गविजय is the theme intended to be described; that has been declared to be impossible; this declaration of course is not seriously intended; and ultimately the marvellous nature of the victory stands out most prominently before the readers. Hence this is a regular example fulfilling all conditions.

(ii) Vartamānākshepa is otherwise designated as Rodha Bhoja (p 422) however calls it शुद्धो निषेधाक्षेप and observes—अत्र कुतः कुवलयं कर्णे करोषि इत्यस्य निषेधवाक्यस्य

किमपाङ्गमित्यादिना प्रश्नपरेणापि निषेधपर्यवसायिना वाक्येन समर्थनं क्रियत इत्ययं शुद्धो निषेधाक्षेप. । —As to Bhavishyat Ākshepa it is to be noted that it is not the same as the वक्ष्यमाणविषय variety of the other school, for in that variety वस्तुकथनमेव निषिध्यते, whereas here it is the *thing* that might happen in future that is attempted to be averted by anticipation

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Notes to II 127-130—(i) Compare the illustration given in ii 127 with the illustration of Virodha in ii 337. Most modern writers would regard both as cases of Virodha It will however be observed that while the second line of ii. 127 is enough to make it an example of Virodha, it is the first line with its denial of 'tenderness' that makes the verse an example of Ākshepa

(ii) The principle underlying these two varieties is the same as that in ii. 15-16.

Notes to II. 131-132—(i) The example is of the nature of an attempt to deny an actually existing fault and the consequent fear. The epithet अदुष्टस्य is to be noted. Now in a Vibhāvanā (ii 199) there is a negation of the cause but an assertion of the effect, leading to a guessing of some subsidiary cause. Here there is a negation of the [प्रधान or principal] cause (दोष), but likewise a *negation* of the effect (भयम्) In addition, there is an assertion of subordinate causes of fear such as चक्षूराग etc together with a negation of their effect, viz. fear. Thus fear is an effect of दोष (प्रधानकारण) as well as of चक्षूराग (अप्रधानकारण), and if the principal cause is said to be lacking there is nothing unusual if the result does not follow irrespective of whether the subordinate causes are or are not present. Consequently Premachandra's attempt to distinguish this figure from Vibhāvanā (which is reproduced in our Sanskrit Commentary) is not very much called for. The main point of the illustration is the cool and unblushing denial of his fault by the lover.

(ii) We can more reasonably attempt to distinguish this variety from Viśeshokti (ii. 323), esp. the variety known as हेतुविशेषोक्ति (ii 328) Mammata defines विशेषोक्ति as—अखण्डेषु कारणेषु फलावचः, and we have seen that in the illustration under discussion at least the subordinate कारणs are all there, but no effect ensues. But the gist of the illustration is in the epithet अदुष्टस्य. That is what makes this a प्रतिषेधोक्ति

Notes to II. 133-134—(i) In ii. 131 the subordinate causes were present but as the principal cause was negated the effect was lacking Here in ii 133 the causes (all of them) are present and yet the expected result does not follow. This would accordingly be a case of विशेषोक्ति as usually understood Only, Dandin's idea of Viśeshokti appears to have been a little different from that of Mammata and others (see Notes to ii. 323). According to our author a विशेषोक्ति is intended विशेषदर्शनायैव. The प्रतिषेध of death, the expected result, does not imply any special विशेष belonging either to the कारणs or the नायिका that we can discover. Hence this is no विशेषोक्ति in Dandin's acceptance of the term.

(ii) An Ākshepa as understood by the writers quoted in Note (ii) to ii. 120 is also for विशेषप्रतिपत्ति ; compare—न निषेधमात्रमाक्षेपः किंतु यो निषेधो बाधितः सन्नर्थान्तरपर्यवासितः कंचिद्विशेषमाक्षिपति स आक्षेपः। But that is not Dandin's view of the matter, and while we are trying to read Dandin's work we must lay aside all extraneous ideas.

Notes to II. 135-156—(i) In these verses Dandin shows how one identical theme—the hinderance of the lover's departure—can be poetically treated in various ways so as to form examples of different kinds of Ākshepa. The verses are probably of Dandin's own authorship, which shows that he was not without some poetical powers. The verses have been much quoted in other writers : see the Appendix on Parallelisms. The Alamkārakaustubha gives an ex-

ample of आक्षेप which combines most of these prohibition-varieties and adds some more of its own (p. 309)—

> मा याहीत्यपमङ्गलं व्रज पुनः स्नेहेन हीनं वच-
> स्तिष्ठेति प्रभुता यथारुचि कुरुष्वेवाप्युदासीनता ।
> नो जीवामि विना त्वयेति वचनं संभाव्यते वा न वा
> तत् किं शिक्षय नाथ यत् समुचितं वक्तुं त्वयि प्रस्थिते ॥

Our readers are probably already familiar with the classical passage in this strain from the end of the Pūrvārdha of Bāna's Kādambarī.

(ii) Regarding the illustration of प्रभुत्वाक्षेप (ii 137) Bhoja observes (p 427)—अत्र यद्यपि यात्रोद्यतः प्रियो रुध्यते [तथापि] प्रभूतार्थलाभादीनां कारणानां गमनपरत्वमेव न निवारणपरत्वम् । अतोयं न रोधः किं तर्हि आक्षेप एव भवति ।

(iii) Regarding the illustration of आशीर्वचनाक्षेप (ii 142) Bhoja observes (p 421)—अत्र गच्छ इत्यस्य विधिवाक्यस्य ममापि जन्म तत्रैव भूयात् इत्याशिषानुकुलतयैव मरणसूचनान्निषेधः क्रियते इति शुद्धोयं विध्याक्षेप । The Alamkārasarvasva passes the following comment on the same stanza (p 120)—अत्र कयाचित् कान्तस्य प्रस्थानमात्मनोनिष्टमप्यनिराकरणमुखेन विधीयते । न चास्य विधिर्युक्तः अनिष्टत्वात् । सोयं प्रस्खलद्रूपत्वेन निषेधमागूरयति । फलं चात्र अनिष्टस्य प्रस्थानस्यासंविज्ञानपदनिबन्धनमत्यन्तपरिहार्यत्वप्रतिपादनम् । एतच्च ममापि तत्रैवेत्याशीःप्रतिपादनेनानिष्टपर्यवसायिना व्यञ्जितम् ।

(iv) Regarding the illustration of यत्नाक्षेप (ii 147) Bhoja observes (p 424)—अत्र यथोक्तमुक्त्वा किं करोमि इत्यानुकूल्येनैवाह । अत्र किम प्रश्नार्थत्वेपि युक्त्या निषेधार्थत्वं गम्यते । सोयं योक्तोनुकूलस्य विध्याक्षेपो रोध इत्युच्यते । अयमेव चास्या वैयात्योक्तिपक्षे योक्त· प्रतिकूलविध्याक्षेपो रोधो भवति ।

(v) The two stanzas about मूर्छाक्षेप (ii. 155, 156) are probably interpolations. Our oldest Mss. J and N omit them, and the fact that the Madras edition takes them before the two stanzas dealing with रोषाक्षेप points to the same conclusion The interpolated stanzas were naturally placed at the end of a series dealing with the same theme. We had to retain them in the text so as not to disturb the numbering of the editio princeps.

Notes to II. 157-158 and 161-162—(i) Even our oldest Mss J and N give in the first pāda of ii 158 the hypermetrical reading—असावनुक्रोशाक्षेप । The reading given by us is a conjectural emendation suggested by the variant given by V Our Ms N puts stanzas ii 159, 160 after stanza ii. 162 and this fact we believe is not a pure accident. Probably this was Dandin's sequence. In any case this sequence can afford an explanation of the change of the original correct reading to the present hypermetrical reading which is clearly influenced by असावनुशयाक्षेप. of ii. 162, which words were probably, in the original exemplar, written immediately underneath the words सानुक्रोशोऽयमाक्षेप. or in such a position as to make the wandering of the eye from the one to the other quite easy.—Since all our Mss give the hypermetrical reading, it further follows that our present copies are traceable to one original copy, and that the variæ lectiones are accordingly subsequent to the date of J, our oldest extant copy

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Notes to II. 159-160—(i) While most of the preceding varieties of Ākshepa were based upon some psychological or other attendant of the prohibition, in the varieties which follow Dandin as usual is attempting to combine the आक्षेपवैचित्र्य with the वैचित्र्य of some other figure. The examples are self-explaining.

(ii) In view of the use of the words मुख्य and गौण in this stanza as applied to the actual and the figurative moon the explanation of the same words we gave in our Notes to ii. 83 gains additional plausibility.

Notes to II. 163-164—(i) Compare ii. 26 and 27. It will be noticed that in संशयोपमा the पद्म was अप्रकृत and the मुख the प्रकृत; such a distinction is not intended between शरदम्भोद and हंसकदम्बक. Further in the उत्तरार्धं of ii 163 there is only a removal of the doubt, not an assertion as in ii. 27, second line

Notes to II. 165-166—For Dandin's conception of अर्थान्तरन्यास see Note to ii 169 below.

Notes to II. 167-168—(i) In ii 131 the कारण itself was negated; here something else is negated on the strength of a कारण or हेतु adduced Generally a कारण is कारक or productive cause and a हेतु a ज्ञापक or probatory cause. See ii. 235.

Notes to II. 169—(i) As in the case of Ākshepa, Dandin's definition of Arthāntaranyāsa is also rather crude and wanting in the later pruning and refining with a view to make it more precise and to delimit its field from that of other alamkāras or sub-varieties of them. To begin with, Dandin speaks of वस्तु प्रस्तुत अन्यस्य वस्तुनः न्यासः and वस्तु has been here taken to mean a theme or a complete statement, so that an ordinary हेतु of an अनुमान is naturally excluded. Compare Vāmana, Vritti on iv 3. 21—वस्तुग्रहणात् पदार्थस्य हेतोर्न्यसनं नार्थान्तरन्यासः । The figures-of-speech known as अनुमान or काव्यलिङ्ग (neither of which however our author admits) are in consequence differentiated from this figure. Between काव्यलिङ्ग and अनुमान the element of mutual distinction is the fact that in the former it is the कारकहेतु (e. g. वह्नि of धूम) while in the latter it is the ज्ञापकहेतु (e. g. धूम of वह्नि) that is set forth, and there is further the circumstance that in the figure-of-speech known as अनुमान there is adduced the complete paraphernalia of a logical inference including the व्याप्ति. Both the figures nevertheless agree in this that both वह्नि the कारकहेतु and धूम the ज्ञापकहेतु are individual objects and not statements or वस्तुs.

(ii) Objections can be taken however to the above statement of the case on the ground that in an अनुमान the पक्षम्यन्तहेतु is often a condensed and even complex statement, and in the काव्यलिङ्ग Mammata and others recognise a variety where the कारकहेतु is a वाक्यार्थ Hence a better differentia between अनुमान and काव्यलिङ्ग

on the one hand and अर्थान्तरन्यास on the other is furnished by the condition that while the relation between say वह्नि and धूम in first two figures is not of the nature of genus-to-species or species-to-genus, it is invariably that in the case of the समर्थ्यवस्तु and the समर्थकवस्तु occurring in the latter alamkāra. As Dandin does not lay down this condition and does not also recognise the figures अनुमान and काव्यलिङ्ग, the problem does not arise in his case at all. Dandin's हेत्वलंकार however (ii. 235) does duty for both अनुमान and काव्यलिङ्ग and in our Notes to that figure we shall attempt to distinguish it from the figure now under discussion.

(iii) We will next draw attention to the word प्रस्तुत्य in the definition of this figure. This means that in an अर्थान्तरन्यास it is always the प्रस्तुत or the प्राकरणिक that is sought to be corroborated by the अप्रस्तुत, both प्रस्तुत and अप्रस्तुत being actually expressed, and that further the statement of the प्रस्तुत should come first in order. Where the order of statements is reversed Bhoja recognises a distinct sub-variety. Compare (p 429)—

जो जस्स हिअअदइओ दुक्खं देन्तो वि सो सुहं देइ ।
दइअणहदूमिआणं वि वड्ढइ त्थणआणं रोमञ्चो ॥

अत्र साधनसमर्थं वस्तु प्रथमत एवोपन्यस्य पश्चात् तत्साध्यमभिहितमिति विपर्यासादयं विपर्ययो नामार्थान्तरन्यास । Similarly when an attempt is made to suggest (and corroborate) the unexpressed प्रस्तुत by the expressed अप्रस्तुत or the unexpressed अप्रस्तुत by the expressed प्रस्तुत there results the figure of speech called समासोक्ति (ii 205) that has to be distingnished from अर्थान्तरन्यास, where both प्रस्तुत and अप्रस्तुत are expressed With reference to this distinction it may be noted in passing that Dandin's समासोक्ति embraces both समासोक्ति proper (प्राकरणिकेनाप्राकरणिकाक्षेप) and the अप्रस्तुतप्रशंसा of Mammata and others (अप्राकरणिकेन प्राकरणिकाक्षेपः), and that his account of अप्रस्तुतप्रशंसा (ii. 340) is slightly different from the one usually current [see Notes to that figure].

(iv) If we compare Dandin's definition of अर्थान्तरन्यास with his definition of प्रतिवस्तूपमा (ii. 46) we become conscious of a distinctive characteristic of this figure

which must be carefully grasped In an अर्थान्तरन्यास there is always समर्थ्यसमर्थक relation between the two वस्तुs, one being adduced in corroboration of the other. Jagannātha gives a clear exposition of 'corroboration' (p 471)—समर्थनं च इदमेवम् इदमनेवं वा स्यादिति संशयस्य प्रतिबन्धकः इदमित्थमेवेति दृढप्रत्यय । In प्रतिवस्तूपमा (and in Dandin's view this embraces the so-called दृष्टान्त—compare Notes to ii 46) the two वस्तुs are merely related by an element of similarity, upon which in fact the figure depends: cp साम्यप्रतीतिरस्तीति in the definition The साम्य or analogy, it is true, may be eventually used as a corroboration but that is not the primary and immediate object of the figure Compare प्रतीहारेन्दुराज (p. 35)—न खलु तस्य [दृष्टान्तस्य] समर्थ्यसमर्थकभावपुरःसरीकारेण प्रवृत्तिः बिम्बप्रतिबिम्बभावमात्रस्य शब्दस्पृष्टत्वात्। अर्थाद्धि तत्र समर्थ्यसमर्थकभावावसाय. । अर्थान्तरन्यासे तु समर्थ्यसमर्थकभावस्यैवोपक्रमः ।

(v) The analogical semblance required for प्रतिवस्तूपमा [and दृष्टान्त] is more likely to be found between two general statements or between two particular statements, while corroboration is usually made of a particular by a general or of a general by a particular statement. Most later writers accordingly introduce the above circumstance into the very definition of अर्थान्तरन्यास which has been accordingly defined by Ruyyaka (viii. 79)—

> धर्मिणमर्थविशेषं सामान्यं वाभिधाय तत्सिद्धये ।
> यत्र सधर्मिकमितरं न्यस्येत् सोऽर्थान्तरन्यासः ॥

by Mammata (p 804)—

> सामान्यं वा विशेषो वा तदन्येन समर्थ्यते ।
> यत् तु सोऽर्थान्तरन्यासः ।

and by Jagannātha (p. 471)—

> सामान्येन विशेषस्य विशेषेण सामान्यस्य वा यत् समर्थनं तदर्थान्तरन्यासः ।

Our author however does not regard this as essential and accordingly in ii. 175 he makes one particular corroborate another particular (see Notes to the stanza). Bhāmaha (ii. 71), Bhoja (iv. 67), Vāmana (iv. 3. 21), and others give also non-commital defini-

tions similar to that of Dandin. We give the first—

उपन्यसनमन्यस्य यदर्थस्योदितादृते ।
ज्ञेयः सोर्थान्तरन्यास· पूर्वार्थानुगतो यथा ॥

and the last—

उक्तसिद्धये वस्तुनोर्थान्तरस्यैव न्यसनमर्थान्तरन्यासः ।

(vi) Finally, अर्थान्तरन्यास has to be distinguished from निदर्शन (ii. 348). According to the अलंकारकौस्तुभ (p. 265) the two themes or statements brought together in a निदर्शना have an identical or very nearly identical purport (किंचित् तत्सदृश फलम्), while in an अर्थान्तरन्यास there is between the two a समर्थ्यसमर्थक—relation based upon सामान्यविशेषसबन्ध Compare (ibid.)—एवं च पूर्वोत्तरवाक्यार्थकार्यकारणभावद्वये यत्र सामान्यविशेपरूपधर्मावाच्छिन्नत्वं तत्रैवार्थान्तरन्यास इति फलितम् ।

(vii) As to the divisions of अर्थान्तरन्यास Dandin's classification stands alone by itself Other principles of division adopted are according to Bhoja (iv 68)—

स उपन्यस्तवस्तूना साधर्म्येण च कथ्यते ।
वैधर्म्येण च विद्वद्भिर्वैपरीत्येन कुत्रचित् ॥

Udbhata (p 32) gives a further classification हिशब्दोक्त्यान्यथापि वा । Alamkārasarvasva (p. 109), Sāhityadarpana (x. 62) and other works mention a third important sub-variety :—कार्य च कारणेनेदं कार्येण च समर्थ्यते । The majority of writers however refuse to recognise this sub-variety. Viśvanātha tries his best to establish its existence, while the last and one of the very best incisive comment on the same is by Jagannātha (p. 474). We refrain from going here into the controversy.

(viii) A further varying upon the nature of this figure is responsible for the figures of speech known as विकस्वर, उभयन्यास, प्रत्यनीकन्यास, and प्रतीकन्यास. An illustration of विकस्वर is—स न जिग्ये महान्तो हि दुर्जयाः सागरा इव। regarding which the Alamkārakaustubha observes (p 320)—अत्र विशेषसमर्थनाय सामान्योपन्यासेपि पुनः सामान्यसमर्थनाय विशेषोपन्यास इति विकस्वरोलकारान्तरम् । Rudrata (viii. 85–86) thus explains and illustrates Ubhayanyāsa—

सामान्यावप्यर्थौ स्फुटमुपमायाः स्वरूपतोपेतौ ।
निर्दिश्येते यस्मिन्नुभयन्यास. स विज्ञेय· ॥

सकलजगत्साधारणविभवा भुवि साधवोऽधुना विरला ।
सन्ति कियन्तस्तरवः सुस्वादुसुगन्धिचारुफला ॥

Bhoja, finally, thus illustrates and explains प्रत्यनीकन्यास and प्रतीकन्यास (p 430)—

विरला उवआरिच्चिअ णिरवेक्खा जलहरव्व वच्चन्ति ।
झिज्जन्ति ताण विरहे विरलच्चिअ सरिपवाहव्व ॥

अत्र यदिदमुपकृत्य अनपेक्षितप्रत्युपकाराणा गमनम् यच्चाकृतप्रत्युपकाराणा तद्विरहे- वसादनम् तदुभयमपि जलधरसरित्प्रवाहयोरन्योन्यातिशयितयोरुपन्यस्यमान प्रत्यनी- कन्यासो भवति ।

का कथा बाणसंधाने ज्याशब्देनैव दूरतः ।
हुंकारेणेव धनुषः स हि विघ्नानपोहति ॥

अत्र विघ्नप्रोत्सारणसमर्थाया बाणमोक्षणलक्षणाया क्रियाया प्रथमावयवभूत ज्या- शब्दं धनुषो हुंकारमिवेति तत्साधनमुपन्यस्य प्रतीकन्यासमभिधत्ते ।

Vikasvara is admitted by the Kuvalayānandakāra (verse 123); Ubhayanyāsa as an independent Alamkāra by Rudrata and Vāgbhata (p 44), and as a sub-variety of अर्थान्तरन्यास by Bhoja, who is alone in recognising the last two alamkāras as additional sub-varieties of the same figure

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Notes to II. 170-173—(i) Dandin's distinction between विश्वव्यापि and विशेषस्थ is not strictly logical It turns upon the mere extent of the denotation But the proposition—All obey Fate, and the proposition—All great men relieve suffering, are equally universal propositions as Logic understands them, and can both be adduced with equal cogency in support of the particular propositions subsumed under them

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Notes to II. 174-175—(i) The eight sub-varieties given by Dandin go by pairs and hence our Sanskrit Commentary, following the commentary called श्रुतानुपालिनी, renders श्लेषाविद्ध by अविरोधिन् In the illustration the अविरोध is brought out from the circumstance that प्रियभवन and दाक्षिण्य go harmoniously together, while the विरोध is shown in as much as मालिन्य (or दोष) and आह्लादन do not sort together This is perhaps possible, although in this interpretation varieties 3 and 4 have

little to distinguish them from the next pair As it is however not absolutely necessary that all the varieties go by pair, it would perhaps involve less forced interpretation if श्लेष is given the usual interpretation of the use of words in two senses. The word दाक्षिण्य—upon which the entire point of the corroboration turns—is so used in ii 174. Other sub-varieties, it is true, may also use paronomastic words; but in श्लेषाविद्ध variety it is the most important word that is so used Compare Cb—दाक्षिण्यशब्दस्य स्वाभाविकार्थो बहव॰। तेषु अन्यतमः साध्यतया निर्दिष्टः साधनभूतेनान्यतमेन साध्यते इति श्लेषाविद्ध। विरोधवति युक्तात्मनि युक्तायुक्ते च अर्थान्तरन्यासे श्लेषानुबन्धे सत्यपि प्रागुक्तन्यायेन न तद्व्यपदेश॰।

(ii) In ii 175 the समर्थ्यवस्तु is made up of a proposition which embraces a विरोध and it is corroborated by another proposition which also embraces a similar विरोध The two propositions, as we understand matters, are both particular It would accordingly be an instance of दृष्टान्त in other writers, but Dandin would classify it as अर्थान्तरन्यास because the idea of corroboration is evidently the leading idea of the उत्तरार्ध. If the idea of साम्य were the more prominent one it would be, according to Dandin, a case of प्रतिवस्तूपमा. We consequently prefer taking the word द्विजेश्वर in the sense of 'a good brahman'.

Notes to II. 176-179—(i) The distinctive principle underlying the last four varieties is very elusive In ii 176 the समर्थ्यवस्तु [and not the समर्थकवस्तु also as in ii 175] involves some one doing something improper or against one's nature; in ii. 177 both the समर्थ्य and the समर्थक propositions involve the doing of an appropriate action; in ii. 178 the action in the समर्थ्य proposition is accordant for one agent but discordant for another agent; and in ii. 179 the action is discordant for one agent and therefore accordant for another agent. Cb and Cs understand विपर्यय=अन्यभावापत्तिः or अतथाभवनम् and explain इन्दो शीततया [तस्य] संबन्धिनामपि शीतत्वेन भवितव्यम्। अतथाभवनं विपर्यय॰। The point is however debatable.

Notes to II. 180—(i) Vyatireka consists of two parts—साधर्म्यकथन and भेदकथन—both of which are essential to the nature of the figure. The Upamā-variety called अतिशयोपमा (ii. 22) aimed at bringing out the साधर्म्य alone (इयत्येव भिदा नान्या), the varieties called निन्दोपमा and प्रशंसोपमा, although mentioning with disapprobation or approbation certain points of inferiority or superiority in the Upamāna, did nevertheless content themselves with asserting, the साधर्म्य with more or less emphasis (cp समानमपि सोत्सेकम् and तौ तुल्यौ), and the variety named विपर्यासोपमा, ii. 17, (=प्रतीप of later writers) mentioned साधर्म्य but did not mention the भेद, which was left merely to be inferred from the circumstance of the उपमेय and the उपमान having changed their normal relation It must also be noted that the साधर्म्य and the भेद must each concern itself with a *distinct* गुण As Jagannātha observes (p 347)—प्रतीपादौ उपमानतामात्रकृत एवोत्कर्ष· न वैधर्म्यकृत· । साधर्म्यस्यैव प्रत्ययात् । अधिकगुणवत्त्वमात्रम् उपमानगतापकर्षमात्रं वा न व्यतिरेकस्वरूपम् । The same writer later likerwise remarks (p 350)—ननु अस्यालंकारस्य वैधर्म्यमूलस्य उपमाप्रतिकूलत्वमेवोचितम् न तूपमागर्भत्वम् तस्या· साधर्म्यमूलकत्वात् अस्य च तन्निषेधरूपेणैव प्रवृत्तेः। न चेष्टापत्ति॰ सिद्धान्तभङ्गप्रसङ्गात् । सत्यम् । यद्गुणपुरस्कारेण यस्य यत्सादृश्यनिषेधः उत्कर्षपर्यवसायी तस्य तद्गुणपुरस्कारेण तत्सादृश्यस्याप्रतिष्ठानेपि गुणान्तरेण सादृश्यप्रत्ययस्य दुर्वारत्वात्। यदि च तत्सादृश्यसामान्यनिषेधो विवक्षितः स्यात् गुणविशेषपुरस्कारोनर्थकः स्यात् धनेनायमस्मादधिक इत्युक्ते विद्यया रूपेण कुलेन च सम इति सर्वजनीनप्रत्ययात्। एवं च प्रतीयमानमपि सादृश्यं गुणान्तरकृतनिषेधोत्थापितेनोत्कर्षेण हतप्रभमिव बन्दीकृतमिव न चमत्कारविशेषमाधातुं प्रभवतीति प्राचामाशय· ।

(ii) The variety called प्रतिषेधोपमा (ii. 34) comes nearer to this figure As Dandin gives it as an Upamā variety some kind of साम्य between the moon and the face must evidently have been intended. The point of the साम्य is not here actually expressed If we imagine that it is the कान्ति the example becomes a regular व्यतिरेक with the implied साम्य as regards कान्ति and the expressed भेद in consequence of कलङ्क and जडता—compare ii. 187 below. If however we regard the point of साधर्म्य and वैधर्म्य to be the same—say आह्लादकत्व—and interpret the example to mean that the moon, because of its two defects, cannot be a match to the face as regards charm-

ingness—and this is how Dandin wants us to understand the passage—we can distinguish प्रतिषेधोपमा from व्यतिरेक because in the former there is not गुणविशेषवत्त्वेन उत्कर्ष as Jagannātha would say. Compare to the same effect the definition of Rudrata (vii 86)—

> यो गुण उपमेये स्यात् तत्प्रतिपन्थी च दोष उपमाने ।
> व्यस्तसमस्तन्यस्तौ तौ व्यतिरेकं त्रिधा कुरुत ॥

As the Agnipurāna does not recognise Vyatireka as a distinct figure, what it defines as Vyatirekopamā (344 13-14)—

> बहोर्धर्मस्य साम्येपि वैलक्षण्य विवक्षितम् ।
> यदुच्यतेतिरिक्तत्वं व्यतिरेकोपमा तु सा ॥

must be taken to include both व्यतिरेक and प्रतिषेधोपमा

(iii) As to the varieties of this figure, since one aspect of it is उपमा, - as Jagannātha observes—उपमाप्रभेदा सर्व एवात्र संभवन्ति। But it is usual to recognise only three of them according as the साधर्म्य is शब्दोपात्त (i. e both इवादीनामुपादाने शाब्दम् and तुल्यादीनामुपादाने आर्थम्) or प्रतीत Next as to भेदकथनम्—उपमानस्यापकर्षनिमित्तम् उपमेयस्योत्कर्षनिमित्तं चेत्युभयमपि अत्रोक्तं तत्रैक· । अपकर्षहेतुमात्रस्य उत्कर्षहेतुमात्रस्य उक्तौ द्वयोरप्यनुक्तौ च त्रयो भेदा इति चत्वार । This gives by combination 12 varieties, and the introduction of श्लेष in the statement of भेद at once doubles their number A further principle of sub-division is the relation between the two things brought together for comparison and contrast, which might be either class-concepts or individuals (स्वजातिव्यतिरेक or स्वव्यक्तिव्यतिरेक), and the last differentia is the motive for भेद which may be simple or rendered complex by involving a further process of similarity within the difference, as in ii. 193, 194 All these principles are admitted by Dandin, though not actually illustrated.

(iv) In all latter-day discussions about Vyatireka there is a theme that comes in invariably for treatment the genesis of which is to be found in the following statement of Rudrata (vii 89-90)—

> यो गुण उपमाने वा तत्प्रतिपन्थी च दोप उपमेये ।
> भवतो यत्र समस्तौ स व्यतिरेकोयमन्यस्तु ॥
> क्षीण क्षीणोपि शशी भूयो भूयो विवर्धते सत्यम् ।
> विरम प्रसीद सुन्दरि यौवनमनिवर्ति यात तु ॥

Ruyyaka (p 80) explains the point of the example of this उपमानादुपमेयस्याधिकगुणत्वे व्यतिरेक by saying—चन्द्रापेक्षया च यौवनस्य न्यूनगुणत्वम् । शशिवैलक्षण्येन तस्यापुनरागमात् । As against this Mammata asserts (p 784)— अत्र यौवनगतास्थैर्याधिक्यं हि विवक्षितम् । Jayaratha the author of अलंकारसर्वस्वविमर्शिनी and Viśvanātha the author of साहित्यदर्पण side with the older school while Jagannātha follows Mammata The following full extract from the रसगङ्गाधर (pp 352-353) will make the position on either side quite clear—नन्वत्र उपमानादुपमेयस्य न्यूनत्वं व्यतिरेक इति न युक्तम् तस्य हि वास्तवेनाहृद्यत्वात् । यौवनस्य चास्थिरत्वे प्रतिपाद्ये चन्द्रापेक्षयाधिकगुणत्वमेव विवक्षितम यदेतचन्द्रवत् यातं सन्न पुनरायातीति । [इति चेदमदेतत् ।] यतोत्र चन्द्रवद्गतं सद्यौवनं यदि पुनरागच्छेत् तत् प्रियं प्रति चिरमीर्ष्याद्यनुबन्धो युज्येत । इदं पुनर्हतयौवनं यातं सत् पुनर्नागच्छतीति ईर्ष्याद्यन्तरायपरिहारेण निरन्तरतयैव प्रियेण सह जनुः सफलयितव्यम । धिगीर्ष्याम् । त्यज प्रियं प्रति मन्युम् । कुरु प्रसादम् । इति प्रियवयस्योपदेशे प्रिय प्रति कोपोपशमाय चन्द्रापेक्षया यौवनस्यापुनरागमनं न्यूनगुणत्वेन विवक्षितमिति न्यूनत्वमपि व्यतिरेक· रसपरिपोषकतया चास्यापि हृद्यत्वम् इति ॥ [Jagannātha replies] तदुभयमप्यसत् । अस्मिन् हि प्रियहितकारिण्या वचने चन्द्रादप्यधिकगुणत्वमेव विवक्षितम् न न्यूनगुणत्वम् । चन्द्रो हि पुनः पुनरागमनेन लोके सुलभः अत एव न तादृशमाहात्म्यशाली । इदं च पुनर्यौवनमपुनरागमनेनातिदुर्लभतरत्वादत्युत्कृष्टमिति मानादिभिरन्तरायै· शठजनश्लाघनीयैर्विदग्धया भवत्या मुधा गमयितुमसाप्रतमिति तावदुपात्तगुणकृतमुत्कृष्टत्वं स्फुटमेव । सकल· सुखनिदानत्वाद्यनुपात्तगुणकृतोऽप्युत्कर्षोऽत्र वाक्यार्थपरिपोषाय सहृदयसरणिमवतराति । अन्यथा किमित्यस्य कदर्ययौवनस्य कृते मया मानाद्विरंस्यते यातु नाम यौवनमिति प्रतिकूलेनार्थेन प्रकृतार्थस्यापुष्टतापत्ते· ।

Notes to II. 181-184—(i) As we have seen (Note (iii) to ii. 180) it has been customary to have, along with एक and उभय Vyatireka, अनुभय Vyatireka with the three sub-varieties depending upon the manner of expressing साधर्म्य, each with further two-fold differentiation depending upon the presence or absence of श्लेष The three श्लेष varieties from out of these six are declared to be impossible. Says Uddyota on Kāvyaprakāśapradīpa (p. 793)—अत्रेदं चिन्त्यम् । उपात्तवैधर्म्यांशे श्लेषेणैव व्यतिरेकस्य श्लेषमूलकत्वमुचितम् नतु यत्रकुत्रापि श्लेषेण । एवं चोभयानुपादाने श्लेषकृतभेदत्रय चिन्त्यमेव । To which may be added the conclusion of Jagannātha—इत्थं च चतुर्विंशतिर्भेदा इति प्राचामुक्तिर्विपुलोदाहरणाभिज्ञैर्यथाकथंचिदुपपादनीया ।

Notes to II. 185-188—(i) These three varieties are an attempt, after Dandin's manner, to combine the वैचित्र्य of this figure with that of some other figure or figures.

Notes to II. 189—(i) As before observed (Note (iii) to ii. 180), शब्दोपादानसादृश्य includes what is called शाब्दसाधर्म्य as well as आर्थसाधर्म्य Regarding this distinction Mammata notes (pp. 664 ff)—यथेववादिशब्दा· यत्पराः तस्यैवोपमानताप्रतीतिरिति यद्यप्युपमानविशेषणान्येते तथापि शब्दशक्तिमहिम्ना श्रुत्यैव षष्ठीवत् संबन्धं प्रतिपादयन्तीति तत्सद्भावे श्रौती उपमा । तथैव तत्र तस्येव (पा॰ V i 116) इत्यनेन विहितस्य वतेरुपादाने ॥ तेन तुल्य मुखम् इत्यादावुपमेये एव तत् तुल्यमस्य इत्यादौ चोपमाने एव इद च तच्च तुल्यम् इत्युभयत्रापि तुल्यादिशब्दाना विश्रान्तिरिति साम्यपर्यालोचनया तुल्यताप्रतीतिरिति साधर्म्यस्य आर्थत्वात् तुल्यादिशब्दोपादाने आर्थी । तद्वत् तेन तुल्यं क्रिया चेद्वति (पा॰ V. i 115) इत्यनेन विहितस्य वते स्थितौ ॥ In प्रतीयमानसादृश्य the उपमावाचकशब्द is altogether absent.

Notes to II. 190-192—(i) Compare ii. 190 with ii. 22. In the latter इयत्येव भिदा नान्या emphatically declares the साधर्म्य. In the former only the भेद is stated and the साधर्म्य is left to be inferred It should also be noted that ii 22 mentions a circumstance that can be regarded as उपमानोत्कर्षहेतु while the जलसंरोहि of ii 190—by an easy change into जडसंरोहि and even without it—can constitute an उपमानापकर्षहेतु

(ii) On ii. 191, which Bhoja quotes, he observes (p. 237)—अत्र कान्तामृगेक्षणयोः प्रतीयमानसादृश्ययोः भ्रूविलासमदरागौ तदभावौ च विसदृशौ भेदकाविति सोयं प्रतीयमानसादृश्ययोरसदृशव्यतिरेकः ।

Notes to II. 193-196—(i) The essence of a सदृशव्यतिरेक consists in the fact that in it what is offered as a भेदक or distinguishing characteristic between the उपमान and the उपमेय has in it an element of सादृश्य. The सादृश्य however is sufficiently subdued to allow the भेदप्रतीति to gain hold upon our mind at least in the first instance. Bhoja observes on this stanza as follows (p. 305)—

(iv) A better way of understanding the passage would probably be to regard ii 194 as forming one example of सदृशव्यतिरेकिता with प्रतीयमान(=शब्दानुपात्त)साम्य. Thus—

उपमान—चन्द्र

उपमेय—हंस

शब्दानुपात्तसाम्य—शुद्धि, which is apprehended first (प्रतीत)

भेदक—नभस्, पयः

भेदकसादृश्य—नक्षत्रमालिता, उत्फुल्लकुमुदत्व; this is apprehended as an after-thought.

The only difficulty in the way of this interpretation is the two dual locatives (or genitives) connected by च in ii. 195. The locatives can be translated by—" *between* the moon and the hansa, *in regard to* sky and water, a difference etc."; and च could be regarded as explative Bhoja, it must be added, favours the earlier interpretation. His remarks on this stanza are (p 305)—अत्र पूर्वार्धे चन्द्रहसयोः प्रतीयमानसादृश्ययोरम्बरोत्तंसत्वतोयभूषणत्वे उत्तरार्धे तु नभःपयसोर्नक्षत्रमालित्वोत्कुमुदत्वे सदृशे एव भेदके । सोयं प्रतीयमानसादृश्ययोः सदृशव्यतिरेकः ।

Notes to II. 197-198—(i) Bhoja remarks on this illustration as follows (p. 303)—अत्र यौवनप्रभवस्य तमसः तमोजात्या सह दृष्टिरोधकरमिति सादृश्यमुक्त्वा अरत्नालोकसंहार्यमवार्यं सूर्यरश्मिभिरिति व्यतिरेको विहितः । सोयं स्वजातिव्यतिरेकः ।

(ii) This stanza is made to support the weight of a chronological argument for the priority of Bāṇa's Kādambarī over the Kāvyādarśa of Daṇḍin—a weight which it is too weak to sustain; for, even though the conclusion be sound it should not be supported by an unsound argument Peterson (Daśakumāra, First Edition, Preface) and Pandit Maheśchandra Nyāyaratna before him (A. S B, Proceedings 1887, p. 193) regard Kāvyādarsa ii 197 as a reminiscence of Bāṇa in his Kādambarī, (B. S S p 102, l 16)—केवलं च निसर्गत एव अभानुभेद्यमरत्नालोकोच्छेद्यमप्रदीपप्रभापनेयमतिगहनं तमो यौवनप्रभवम् । Nothing need hinder us, as far as the two passages alone are concerned, from regarding the Kādambarī idea as an elaboration of that in the Kāvyādarśa. More probably the two are quite independent of each other.

Notes to II. 199—(i) Compare Notes (i) and (ii) to ii. 131–132 In further distinction of कारणाक्षेप from विभावना it may be stated that while the former stops at a mere denial of the cause the main point of the latter turns rather upon the विभावन or imagining of the new cause (or स्वाभाविकत्व) to explain the effect The name of this figure can be explained as विभाव्यते कारणान्तरादि यस्याम् (the way that Dandin suggests) or विशिष्टस्य कार्यस्य भावनं यत्र (the way that Bhāmaha (ii. 77), Udbhata (P. 38), and Ruyyaka (P 124) prefer), both explanations of course amounting to the same thing. But it is interesting to note, as an indication of a difference in tradition, that Dandin and Bhāmaha give different explanations. We may also mention another fact in this connection that would point to the same conclusion. In the definition of this figure Bhāmaha, Udbhata, Vāmana Mammata and others use the word क्रिया instead of कारण or हेतु, which is chosen by Dandin, Bhoja, Ruyyaka, Rudrata, Viśvanātha, Jagannātha, and others. Pratihārendurāja explains the use of the word क्रिया as follows (p 38)—इह यत्किंचित् ज्ञायते तत् सर्वं क्रियाफलम् । क्रियामुखेन कारणेभ्यः कार्योत्पत्तेः प्रातीतिकेन रूपेण परिदृश्यमानत्वात् सर्वेषां फलभूतानां क्रियैवाव्यवहितं कारणम् । यत्र च क्रिया प्रतिषिध्यते अथ च क्रियाफलस्योत्पत्तिरुपदिश्यते तत्र विभावनाख्योलंकारः । Ruyyaka's comment on this terminology is worth quoting (p. 125)—इह च लक्षणे यद्यप्यन्यैः कारणपदस्थाने क्रियाग्रहणं कृतं तथापीह कारणपदमेव विहितम् । नहि सर्वैः क्रियाफलमेव कार्यमभ्युपगम्यते वैयाकरणैरेव तथाभ्युपगमात् । अतो विशेषमनपेक्ष्य सामान्येन कारणपदमेवेह निर्दिष्टम् ।

(ii) The production of an effect without a cause is a violation of the natural law of causation—is a सृष्टिक्रमविरोध. As Jagannātha observes (p. 435)—विरोधमूला हि विभावनाद्यलंकाराः । विरोधस्यैव विद्युत्प्रभावदापाततः प्रतिभासमानस्य चमत्कारबीजत्वात् । Vibhāvanā, however, is to be distinguished from the figure-of-speech called Virodha (ii.333 ff.) where the things brought in opposition to each other are equipotent and are not related to each other by any causal relation. As the Alamkārasarvasva says (p. 124)—कारणाभावेन चोपक्रान्तत्वात् बलवता कार्यमेव बाध्यमानत्वेन प्रतीयते न तु तेन कारणाभावः इत्यन्योन्यबाधकत्वानुप्राणिताद्विरोधालंकारात् भेदः । To

the same effect writes the author of the Sāhitya-darpana (p 551)—विभावनाया कारणाभावेन उपनिबध्यमानत्वात् कार्यमेव बाध्यत्वेन प्रतीयते। विशेषोक्तौ च कार्याभावेन कारणमेव। इह त्वन्योन्यं द्वयोरपि बाध्यत्वमिति भेद। We can in brief say that Virodha is a general name for figures-of-speech based on contradiction, and that विभावना as well as विशेषोक्ति are particular cases of Virodha that have been recognised as independent figures.

(iii) The contradiction involved in a Vibhāvanā is of course an apparent contradiction which admits of an easy solution by कारणान्तरविभावन or स्वाभाविकत्वविभावन. The solution, however, ought to be quite easy: समाधौ सुलभे सति, as Bhāmaha (ii.77) and Udbhata after him (p.38) observe; and yet at the same time there must be some kind of an actual problem to be solved. Thus in the illustration in ii. 200 क्षीबत्व has two senses: पानमत्तता, the primary sense, and शरत्कालजनितोत्साहविशेष:, the secondary sense. Now सुरापान is not the cause of the उत्साहविशेष and so there is no contradiction in the statement that the कादम्बs are अपीतक्षीब. Such is the solution or समाधि. The difficulty arose from the identification of the secondary sense of क्षीबता with the primary sense. Adapting the explanation of Jagannātha (p.432) to the case in point we can say—अत्र यस्य कार्यस्योत्पत्तिर्निबध्यते न हि तदीयकारणत्वेनावगतस्य व्यतिरेक: प्रतीयते। यदीयकारणव्यतिरेकश्च प्रतीयते न हि तस्य कार्यस्योत्पत्तिर्निबध्यते। क्षीबत्वं चात्र शरत्कालजनितोत्साहविशेषः। न तु पानमत्तता। पानं च न कालजनितमत्तताया: कारणम्। अपि तु वारुणीविकार-विशेषस्य। तथा च कथमत्र विभावना इति चेन्न। मुख्यं हि क्षीबत्वं पानमत्तता। गौणं च शरत्कालजनितोत्साहविशेष:। तयोर्गौणमुख्ययो: क्षीबयो: सादृश्यमूलेन अभेदाध्यवसानरूपेणातिशयेन सति भेदस्थगने मत्तताकारणमपि पानं शरत्कालीनो-त्साहकारणं संपद्यते। तदभावे चात्र कार्याभिन्नतयाध्यवसितस्य पीडाविशेषस्योप-निबन्धनान्न विभावनानुपपत्तिरूपो दोषः। एवं चास्मिन्नलंकारे सर्वत्रापि कार्यांशे अभेदाध्यवसानरूपातिशयोक्तिरनुप्राणकतया स्थिता। तथा च आयसादिपिण्डवदेकी-कृतस्य वस्तुत: सदृशवस्तुद्वयैकावयवसबन्धिकारणव्यतिरेकसामानाधिकरण्येन अपरा-वयवमादाय पर्यवसानं भवति। तत्र च कार्यांश कारणभावरूपविरोधिनो बाध्यतयैव स्थितः न बाधकतया। कार्यांशस्य कल्पितत्वात् कारणाभावस्य च स्वभावसिद्धत्वात्। अत एव कार्यांशो रूपान्तरेण पर्यवस्यति इति। तथा च प्रकृतस्थले एवं निष्पन्नम्। वस्तुतः कारणभेदात् पानादिजन्यं क्षीबत्वं भिन्नम् भिन्नं च शरत्कालजन्यम्। तच्च सादृश्यात् अभेदाध्यवसानेन अभिन्नं भवति। तथा च पानादिकारणाभावेपि शरज्जन्यस्य

विजातीयस्य क्षीबत्वस्य स्थितिः सभवत्येव । तस्मात् कारणाभावे कथं कार्योत्पत्तिः इति शंकाया नोत्थितिः ।

(iv) Vibhāvanā can be variously sub-divided. The commonest division is two-fold: उक्तनिमित्ता and अनुक्तनिमित्ता; but we can have more. For instance the प्रसिद्धहेतु might be itself bodily negated (स्वरूपतः) or there may be a statement of its powerlessness to discharge its function though actually present (व्यापाराभावः as in ii. 338), or its deficiency in regard to its qualities and attributes (अवच्छेदकाभाव· as in ii 324) or as regards its associated adjunct (सहकार्यभाव). For illustrations and details see Alamkārakaustubha, pp. 311-12, where some of the examples given are, according to Dandin, examples of Virodha and not of Vibhāvana. The Kuvalayānandakāra gives six kinds of Vibhāvanā, as under (stanzas 76ff.)—

विभावना विनापि स्यात् कारण कार्यजन्म चेत् ।
अप्यलाक्षारसासिक्तं रक्तं तच्चरणद्वयम् ॥
हेतूनामसमग्रत्वे कार्योत्पत्तिश्च सा मता ।
अस्त्रैरतीक्ष्णकठिनैर्जगज्जयति मन्मथः ॥
कार्योत्पत्तिस्तृतीया स्यात् सत्यपि प्रतिबन्धके ।
नरेन्द्रानेव ते राजन् दशत्यसिभुजंगमः ॥
अकारणात् कार्यजन्म चतुर्थी स्याद्विभावना ।
शङ्खाद्वीणानिनादोयमुदेति महदद्भुतम् ॥
विरुद्धात् कार्यसंपत्तिर्दृष्टा काचिद्विभावना ।
शीतांशुकिरणास्तन्वीं हन्त संतापयन्ति ताम् ॥
कार्यात् कारणजन्मापि दृष्टा काचिद्विभावना ।
यशः पयोराशिरभूत् करकल्पतरोस्तव ॥

In criticism of this six-fold division Jagannātha says (p 434)—तस्मादाद्येन प्रकारेण प्रकारान्तराणामालीढत्वात् षट् प्रकारा इत्यनुपपन्नमेव । Rudrata (ix. 16-21) in a like manner, after laying down that विभावना is a figure of speech based upon अतिशय, attempts a three-fold division of it, which is also not distinctive enough. More worthy of consideration is the classification of Bhoja who, after giving the two-fold distinction of कारणान्तरविभावना and स्वाभाविकत्वविभावना after the manner of Dandin, gives a three-fold sub-classification as follows (iii. 10ff.)—

शुद्धा चित्रा विचित्रा च त्रिविधा सा निगद्यते ।
शुद्धा यत्रैकमुद्दिश्य हेतुरेको निवर्तते ॥

अनेको यत्र मा चित्रा विचित्रा यत्र ता प्रति ।
नयान्यया वा गीर्भङ्ग्या विशेष कश्चिदुच्यते ॥

Vibhāvanā is closely allied to Viseshokti and more comment on this figure will be found in our Notes to ii 323.

Notes to II. 200–202—(i) Bhoja regards these as examples of शुद्धा विभावना as above defined His explanation of ii. 200 is—अत्रैकैकं कादम्बादिकमुद्दिश्य क्षीबतादेः पीतत्वादिरेकैकः प्रसिद्धहेतुर्व्यावर्तते हेत्वन्तरं च शरत्प्रभावो विभाव्यते । सेय शुद्धा नाम कारणविभावनाया विभावना । and of ii 201 in similar terms—अत्रैकैकं दृष्टयादिकमुद्दिश्य असितत्वादेरनञ्जितत्वादिरेकैको हेतुर्व्यावर्त्यते स्वाभाविकत्वं चासितत्वादि दृष्टयादेर्विभाव्यते । सेय शुद्धा नाम स्वाभाविकविभावनाया विभावना ।

Notes to II. 203–204—(i) In ii 203 there is no विभावन of anything There is no कारणान्तर and the स्वाभाविकत्व is शब्दोपात्त We can possibly say that the प्रसिद्धहेतु that is denied is itself विभाव्य but it is a question if Dandin so understands the matter.

Notes to II. 205–207—(i) The following are some of the more important definitions of Samāsokti—

Agnipurāna (345. 17)—

यत्रोक्तं गम्यतेऽन्योऽर्थस्तत्समानविशेषणः ।
सा समासोक्तिरुदिता संक्षेपार्थतया बुधैः ॥

Bhāmaha (ii. 79)—

यत्रोक्ते गम्यतेऽन्योऽर्थस्तत्समानविशेषणः ।
सा समासोक्तिरुद्दिष्टा संक्षिप्तार्थतया यथा ॥

Udbhaṭa (page 39)—

प्रकृतार्थेन वाक्येन तत्समानैर्विशेषणैः ।
अप्रस्तुतार्थकथनं समासोक्तिरुदाहृता ॥

Vāmana (iv 3. 3)—

उपमेयस्यानुक्तौ समानवस्तुन्यासः समासोक्तिः । संक्षेपवचनात् समासोक्तिरित्याख्या ।

Ruyyaka (page 84)—

विशेषणानां साम्यादप्रस्तुतस्य गम्यत्वे समासोक्तिः ।

Bhoja (iv 46, 49)—

यत्रोपमानादेवैतदुपमेयं प्रतीयते ।
अतिप्रसिद्धेस्तामाहुः समासोक्तिं मनीषिणः ॥
संक्षेपेणोच्यते यस्मात् समासोक्तिरियं ततः ।
सैवान्योक्तिरनन्योक्तिरुभयोक्तिश्च कथ्यते ॥

Mammata (page 741)—

परोक्तिर्भेदकैः श्लिष्टैः समासोक्तिः ।

Viśvanātha (x. 56)—

समासोक्तिः समैर्यत्र कार्यलिङ्गविशेषणैः ।
व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः ॥

And finally, Jagannātha (page 367)—

यत्र प्रस्तुतधर्मिको व्यवहारः साधारणविशेषणमात्रोपस्थापिताप्रस्तुतधर्मिकव्यवहाराभेदेन भासते सा समासोक्तिः ।

(ii) It will be observed that while Dandin gives for this figure a most elementary definition, the advance in the various other definitions consists in introducing further conditions and qualifications in the definition with a view to delimit its sphere and to distinguish it from other allied figures such as प्रतिवस्तूपमा, तुल्ययोगोपमा, अर्थान्तरन्यास, तुल्ययोगिता, and अप्रस्तुतप्रशंसा. The first point to be noted is that, as far as Dandin's definition goes, it includes cases where the अप्रस्तुत conveys the प्रस्तुत or the प्रस्तुत the अप्रस्तुत; but all the writers whose definitions are quoted above—except the first two—include only the former case under समासोक्ति, designating the latter as अप्रस्तुतप्रशंसा. Dandin recognises the figure अप्रस्तुतप्रशंसा, but as he understands प्रशंसा as स्तुति and not mere कथन, his definition is not अतिव्याप्त. See our note to ii. 340.—In the second place, while Dandin only requires that the two वस्तुs be तुल्य, some of the later writers want that they should be alike as regards their विशेषणs and that further these विशेषणs be paronomastic or श्लिष्ट. Ruyyaka's remarks in this connection are quite explicit (p. 84)—इह प्रस्तुताप्रस्तुतानां कश्चिद्वाच्यत्वं कश्चिद्गम्यत्वमिति द्वैविध्यम् । वाच्यत्वं च श्लेषनिर्देशभङ्ग्या पृथगुपादानेन वेत्यपि द्वैविध्यम् । एतद्द्विविधमपि

श्लेषालंकारस्य विषय । गम्यत्वं तु प्रस्तुतनिष्ठमप्रस्तुतप्रशंसाविषय· अप्रस्तुतनिष्ठं तु समासोक्तिविषयः । तत्र च निमित्त विशेषणसाम्यम् । विशेष[ष्य]स्यापि साम्ये श्लेषप्राप्ते । विशेषणसाम्याद्धि प्रतीयमानमप्रस्तुत प्रस्तुतावच्छेदकत्वेन प्रतीयते । अवच्छेदकत्व च व्यवहारसमारोप न रूपसमारोपः । रूपसमारोपे तु अवच्छादितत्वेन प्रकृतस्य तद्रूपरूपित्वादेव रूपकम् । तच्च विशेषणसाम्यं श्लिष्टतया साधारण्येनौपम्यगर्भत्वेन च भावात् त्रिधा भवति ।

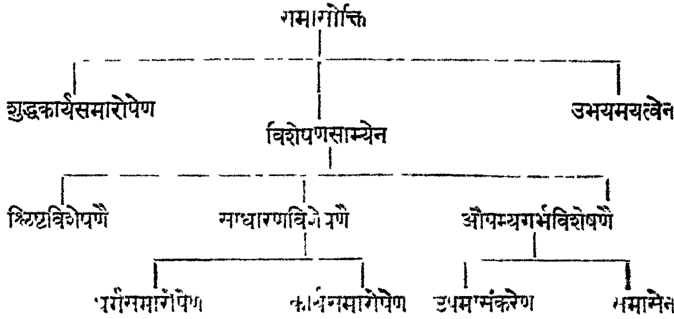
(iii) In प्रतिवस्तूपमा, तुल्ययोगोपमा, तुल्ययोगिता, and अर्थान्तरन्यास, for one reason or another, both the प्रस्तुत and the अप्रस्तुत are शब्दोपात्त, in समासोक्ति only one of them is present, the second being गम्य by one of the three modes described at the end of the above quotation We have just referred to Dandin's conception of अप्रस्तुतप्रशंसा. Dandin does not recognise the figure called श्लेष, regarding which the प्रतापरुद्रीय says (p. 410)—समासोक्तौ विशेषणविशेष्ययोर्द्वयोरुपादानाभावाच्छ्लेषाद्विशेष । Lastly the commentators spend much ingenuity in distinguishing एकदेशविवर्ति रूपक from समासोक्ति, regarding which the following brief statement of conclusion should suffice (Jayaratha, p. 85)—एवं समासोक्तौ व्यवहारसमारोपादप्रस्तुतेन प्रस्तुतस्य वैशिष्ट्यलक्षणमवच्छेदकत्वं विधीयते रूपके तु रूपसमारोपाद्रूपरूपितत्वाख्यमाच्छादकत्वम् इत्यनयोर्भेद· । This statement of the case has however been much criticised. We would refer the curious to Sāhityadarpana (p. 530), Kuvalayānanda (stanza 60, Vriti), Rasagangādhara (pp. 373 ff.), Alamkārkaustubha (pp. 254 ff) and Sāhityasāra, (pp. 446 ff)

(iv) For sub-divisions of Samāsokti see Notes to ii 208 below Samāsokti is liable to a दोष called अनुपादेयत्व, which Mammata (p. 958) thus explains—साधारणविशेषणवशादेव समासोक्तिरनुक्तमपि उपमानविशेषणं प्रकाशयतीति तस्यात्र पुनरुपादाने प्रयोजनाभावादनुपादेयत्वम् । यथा

स्पृशति तिग्मरुचौ ककुभः करै-
र्दयितयेव विजृम्भिततापया ।
अतनुमानपरिग्रहया स्थितं
रुचिरया चिरयापि दिनश्रिया ॥

अत्र तिग्मरुचेः ककुभा च यथा सदृशविशेषणवशेन व्यक्तिविशेषपरिग्रहेण च नायकतया नायिकात्वेन च व्यक्ति· तथा ग्रीष्मदिवसश्रियोऽपि प्रतिनायिकात्वेन भविष्यतीति किं दयितयेति स्वशब्दोपादानेन ।

Notes to II. 208-213—(i) A detailed classification of this figure is as follows (cp. Alamkārasarvasva pp. 88f)—



And this has been combined (*loc cit*) with another four-fold classification—सर्वत्र चात्र व्यवहारसमारोप एव जीवितम् । स च लौकिके वस्तुनि लौकिकवस्तुव्यवहारसमारोप । शास्त्रीये वस्तुनि शास्त्रीयवस्तुव्यवहारसमारोप । लौकिके वा शास्त्रीयवस्तुव्यवहारसमारोप । शास्त्रीये वा लौकिकवस्तुव्यवहारसमारोप इति चतुर्धा भवति । तदेव बहुप्रकारा समासोक्ति ।

(ii) Bhoja gives an independent eight-fold classification as under (iv. 47)—

प्रतीयमाने वाच्ये वा सादृश्ये सोपजायते ।
श्लाघा गर्हामुभे नोभे तदुपार्थान् प्रचक्षते ॥

as also the varieties called अन्योक्ति, अनन्योक्ति, and उभयोक्ति, the अनन्योक्ति (= अध्यासविषया तद्भावापत्ति) being further distinguished into शुद्धा and चित्रा.

(iii) Bhoja quotes stanza ii. 208 (= Bhoja iv. 48) reading तुल्यातुल्य for भिन्नाभिन्न. Mammata would regard ii. 209 as an अतिशयोक्ति of the first variety

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Notes to II. 214—(i) The treatment of अतिशयोक्ति by Ālamkārikas falls under two main categories Some writers look to the etymology of the word and describe the figure in a general manner as a heightened or hyperbolic mode of expression. The main definitions in accordance with this view are the following—

Agnipurāna (344 25)—

लोकसीमातिवृत्तस्य वस्तुधर्मस्य कीर्तनम् ।
भवेदतिशयो नाम संभवासंभवाद्द्विधा ॥

Bhāmaha (ii 81) and Udbhata (p 40)—

निमित्ततो वचो यत्तु (यत्तु वच· Udbhata) लोकातिक्रान्तगोचरम्।
मन्यन्तेतिशयोक्ति तामलंकारतया यथा (बुधाः Udbhaṭa) ॥

Hemachandra (p 264)—

विशेषविवक्षया भेदाभेदयोगायोगव्यत्ययोतिशयोक्तिः ।

Vāgbhata (p 37)—

अत्युक्तिरतिशयोक्तिः ।

Vamana (iv 3. 10)—

सभाव्यधर्मतदुत्कर्षकल्पनातिशयोक्तिः ।

and Bhoja who, besides quoting Kāvyādarśa ii. 214 and ii. 220, gives the following extra characterisation of the figure (iv. 82, 83)—

सा च प्रायो गुणाना च क्रियाणा चोपकल्प्यते ।
नहि द्रव्यस्य जातेर्वा भवत्यतिशय· क्वचित् ॥
प्रभावातिशयो यश्च यश्चानुभवनात्मकः ।
अन्योन्यातिशयो यश्च तेपि नातिशयात् पृथक् ॥

(ii) It is during the process of division and sub-division of the possible hyperbolic statements of a thing—the most complete is by अप्पय्यदीक्षित, (Kuvalayānandavritti on stanza 36) into [रूपकातिशयोक्ति,] भेदकातिशयोक्ति, संबन्धातिशयोक्ति, असंबन्धातिशयोक्ति, अक्रमातिशयोक्ति, चपलातिशयोक्ति, and अत्यन्तातिशयोक्ति—that the later idea of the five-fold अतिशयोक्ति as understood by Mammata comes to the fore. Some of these later division-definitions are—

Mammaṭa (p 762)—

निगीर्याध्यवसानं तु प्रकृतस्य परेण यत् ।
प्रस्तुतस्य यदन्यत्वं यद्यर्थोक्तौ च कल्पनम् ॥
कार्यकारणयोर्यश्च पौर्वापर्यविपर्ययः ।
विज्ञेयातिशयोक्तिः सा.......... ॥

Viśvanātha (x 47)—

भेदेप्यभेदः संबन्धेसबन्धस्तद्विपर्ययौ ।
पौर्वापर्यात्यय· कार्यहेत्वोः सा पञ्चधा ततः ॥

Ruyyaka (p. 65) is most explict in the matter—

अध्यवसाने त्रयं सभवति—स्वरूप विषयो विषयी च । विषयस्य हि विषयिणान्तर्निगीर्णत्वेध्यवसायस्य स्वरूपोत्थानम् । तत्र साध्यत्वे स्वरूपप्राधान्यम् सिद्धत्वे त्वध्यवसितत्वप्राधान्यम् । विषयप्राधान्यमध्यवसाये

नैव सभवति । अध्यवसितप्राधान्यैवातिशयोक्ति. । अस्याश्च पञ्च प्रकाराः । भेदेभेदः । अभेदे भेदः । संबन्धेसंबन्धः । असंबन्धे संबन्धः । कार्यकारणपौर्वापर्यविध्वंसश्च ।

Rudrata perhaps marks the middle stage in this process of evolution in as much as he regards अतिशय not as an independent figure-of-speech but as a rhetorical devise of the same kind as comparison or contrast and giving rise to a number of figures (12 in all) which he thus enumerates (ix 1-2)—

> यत्रार्थधर्मनियम· प्रसिद्धिबाधाद्विपर्ययं याति ।
> कश्चित् क्वचिदतिलोकं स स्यादित्यतिशयस्तस्य ॥
> पूर्वविशेषोत्प्रेक्षाविभावनातद्गुणाधिकविरोधाः ।
> विषमासंगतिपिहितव्याघाताहेतवो भेदा· ॥

Just the opposite of this is the view of Hemachandra who says (p. 267)—एवंविधे च सर्वत्र विषये अतिशयोक्तिरेव प्राणत्वेनावतिष्ठते ता विना प्रायेणालंकारत्वायोगादिति न सामान्यमीलितैकावलीनिदर्शनाविशेषाद्यलंकारोपन्यासः श्रेयान् ।

(iii) Atiśayokti understood in this extended sense is called वक्रोक्ति by Bhāmaha in the oft-quoted stanza (ii. 85)—

> सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते ।
> यत्नोस्यां कविना कार्यः कोलंकारोनया विना ॥

Vakrokti is formally defined by Vāmana (iv. 3.8) as सादृश्याल्लक्षणा, the point being—यत्र सादृश्यलक्षणा सहृदयहृदयेष्वविलम्बेन लक्ष्यार्थप्रतिपत्तिमुद्भावयितुं प्रगल्भते तत्र वक्रोक्तिरलंकार इति रहस्यम् ।

(iv) The most modern school as represented by Jagannātha (p 313) and others refuses to recognise the five or more sub-varieties for the figure put forward by the Middle School As the Alamkārakaustubha observes (p 285)—उपमानोपमेयस्य निगीर्याध्यवसानमेवातिशयोक्तिः । प्रकारान्तरे त्वतिरिक्तालंकारान्तरकल्पनमेवोचितम् । न ह्येतच्चतुष्टयसाधारणमतिशयोक्तिलक्षणं संभवति यत्रैकधर्मावच्छिन्नत्वेनालकारत्वं स्यात् । न चैतदन्यतमत्वमेव सेवानुगतमस्तीति वाच्यम् । विच्छित्तिवैलक्षण्यसत्त्वेन्यतमत्वस्याप्रयोजकत्वात् । अन्यथा उपमानरूपकादिकतिपयान्यतमत्वं सकलान्यतमत्वं वातिशयोक्तिलक्षणं विधाय उपमादीनामप्येतद्भेदत्वापत्तेः । This school therefore approaches the most ancient school represented, amongst others, by Dandin.

(v) Bhoja's statement (iv 82) quoted above probably differentiates अतिशयोक्ति from भ्रान्ति (i 85), see also our Sanskrit Commentary p. 236 ll 6-12.

Notes to II. 215-216—(i) Verse 215 is given by Bhoja (p. 462) as an example of कान्त्यतिशय with the remark—अत्रेवं चन्द्रालोकस्य लोकसीमातिक्रमेण बाहुल्योत्कर्षविवक्षा येन तस्मिन् समानाभिहारेणाभिसारिका अपि न लक्ष्यन्ते सोयं कान्त्यतिशयो नामातिशयभेद । Hemachandra (p 265) cites this as an example of योगे अयोग—अत्राभिसारिकाणा लक्षणक्रियायोगेऽपि ज्योत्स्नाबाहुल्योत्कर्षविवक्षया अयोग उक्त. । Mammata would regard the example as containing an independent figure called मीलित or पिहित, but Bhoja observes—अथास्य पिहितात् को विशेषः । उच्यते । पिहिते चन्द्रातपस्योत्कर्षेणाभिसारिकातिरस्कारो विवक्ष्यते इह त्वभिसारिकातिरस्कारेण चन्द्रातपोत्कर्ष इति ।

(ii) The foot-note on p. 237 contains a misprint For सर्वाङ्गीणार्द्र *read* सर्वाङ्गेणार्द्र for सर्वाङ्गीणार्द्र, and for क्षोमवत्यो in the last line *read* क्षोमवन्त्यो

Notes to II. 217-218—(i) Bhoja (p 462) gives this as an example of तनुत्वातिशय with the remark—अत्रेवं मध्यस्य लोकसीमातिक्रमेण तानवातिशयविवक्षा येन तदस्ति नास्तीति वा संदिह्यते । सोयं तनुत्वातिशयो नामातिशयभेद ।

Notes to II. 219—(i) Bhoja (p. 462) gives this as an example of गुणातिशयेन महत्त्वातिशय and remarks—अत्रेवं यशोराशेरशक्यमानस्याप्यतिशयोक्त्या विशेषविवक्षा येन त्रिभुवनोदरमपि सङ्कीर्णमाशङ्क्यते । सोयं महत्त्वातिशयो नामातिशयभेद । Mammata and others recognise this as an independent figure-of-speech called अधिक

Notes to II. 220—(i) Bhoja gives other sub-varieties of this figure such as प्रभावातिशय, अनुभवातिशय, and अन्योन्यातिशय or क्रियातिशय.

(ii) Bhāmaha also delivers himself in a similar strain (ii. 84)—

इत्येवमादिरुदिता गुणातिशययोगतः ।
सर्वैवातिशयोक्तिस्तु तर्कयेत् तां यथागमम् ॥

We have already mentioned Rudrata's attempt to regard अतिशय as a fundamentum divisionis for classifying figures

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Notes to II. 221-225—(i) We give below some of the more important definitions of Utprekshā—

Agnipurāna (344.24)—

अन्यथोपस्थिता वृत्तिश्चेतनस्येतरस्य च ।
अन्यथा मन्यते यत्र तामुत्प्रेक्षा प्रचक्षते ॥

Udbhata (p 43)—

साम्यरूपाविवक्षाया वाच्येवाद्यात्मभि पदैः ।
अतद्गुणक्रियायोगादुत्प्रेक्षातिशयान्विता ॥

Bhāmaha (ii 91)—

अविवक्षितसामान्या किंचिच्चोपमया सह ।
अतद्गुणक्रियायोगादुत्प्रेक्षातिशयान्विता ॥

Vāmana (iv. 3 9)—

अतद्रूपस्यान्यथाध्यवसानमतिशयार्थमुत्प्रेक्षा ।

Ruyyaka (p 55)—

अध्यवसाये व्यापारप्राधान्ये उत्प्रेक्षा ।

Rudrata (viii. 32, 36)—

अतिसारूप्यादैक्यं विधाय सिद्धोपमानसद्भावम् ।
आरोप्यते च तस्मिन्नतद्गुणादीति सोत्प्रेक्षा ॥
यत्र विशिष्टे वस्तुनि सत्यसदारोप्यते समं तस्य ।
वस्त्वन्तरमुपपत्त्या संभाव्यं सापरोत्प्रेक्षा ॥

Vāgbhata (p. 34)—

अत्यन्तसादृश्यादसतोपि धर्मस्य कल्पनमुत्प्रेक्षा ।

Vāgbhata (iv 90)—

कल्पना काचिदौचित्याद्यत्रार्थस्य सतोन्यथा ।
द्योतितेवादिभि शब्दैरुत्प्रेक्षा सा स्मृता यथा ॥

Bhoja (iv. 50)—

अन्यथावस्थितं वस्तु यस्यामुत्प्रेक्ष्यतेन्यथा ।
द्रव्यं गुणः क्रिया चापि तामुत्प्रेक्षा प्रचक्षते ॥

Hemachandra (p 247)—

असद्धर्मसंभावनमिवादिद्योत्योत्प्रेक्षा ।

Vidyānātha (p 383) and Chitramīmānsā (p 73)—

यत्रान्यधर्मसंबन्धादन्यत्वेनोपतर्कितम् ।
प्रकृतं हि भवेत् प्राज्ञास्तामुत्प्रेक्षां प्रचक्षते ॥

Vidyādhara (viii 12)—

अप्रकृतत्वेन स्यादध्यवसायो गुणाभिसंबन्धात् ।
साध्य. प्रकृतस्य यदा कथितोत्प्रेक्षा तदा तज्ज्ञैः ॥

Mammata (p 707)—

संभावनमथोत्प्रेक्षा प्रकृतस्य समेन यत् ।

Visvanātha (x 40)—

भवेत् संभावनोत्प्रेक्षा प्रकृतस्य परात्मना ।

Jagannātha (p. 285)—

तद्भिन्नत्वेन तदभाववत्त्वेन वा प्रमितस्य पदार्थस्य रमणीयतद्वृत्तितत्समानाधिकरणान्यतरतद्धर्मसंबन्धनिमित्तकं तत्त्वेन तद्वत्त्वेन वा संभावनमुत्प्रेक्षा ।

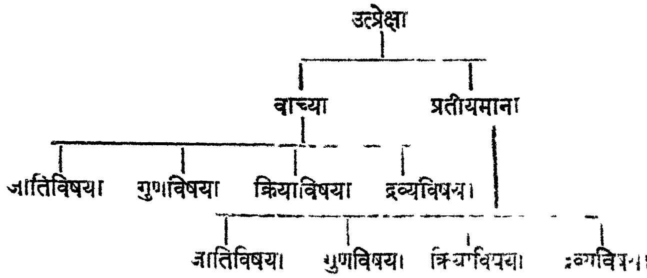
And Visveśvara (p. 180)—

संभाव्यते सह यदा साम्यप्रतियोगिना तदुपमेयम् ।
तामुत्प्रेक्षामाहुर्भिन्ना हेत्वादिविषयत्वात् ॥

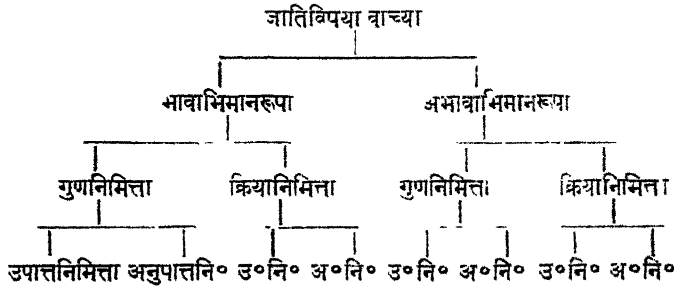
(ii) All these definitions from the simplest to the most elaborate agree as to the essentials. The points to be noted are 1 that it should be a संभावन = अन्यथोत्प्रेक्षण = अन्यथाध्यवसान = अन्यथा कल्पन = अन्यत्वेनोपतर्कण = असदारोपण, i e, उत्कटकोटिकसंदेह 2 That it should be deliberate or आहार्य and not due to actual error 3 That it should be between things having similarity, and so based on similarity 4. That it should be striking or picturesque 5 And that it should concern itself with the धर्म or गुण and क्रिया or व्यापार of the thing under discussion Regarding this last requirement Pratīhārendurāja observes (p. 44)– द्रव्यधर्मः सिद्धो गुणः । साध्यस्वभावस्तु क्रिया । इदं खलु विश्वं स्वतन्त्रपरतन्त्रपदार्थात्मकत्वात् द्विविधम् । यश्च स्वतन्त्रः पदार्थः स धर्मीत्यभिधीयते । तच्च इदं तदिति सर्वनामप्रत्यवमर्शयोग्यत्वात् द्रव्यम् । परतन्त्रस्य पदार्थस्य धर्मरूपता । तस्य च द्वैविध्यम् सिद्धसाध्यताभेदात् । तत्र यः सिद्धो धर्मः स गुणः यस्तु साध्यः सा क्रिया । एतावन्तश्च लौकिकाः पदार्थाः सामान्यादीनामत्रैव प्रातीतिकेन रूपेणान्तर्भूतत्वात् ।

(iii) Numerous subdivisions of this figure are given by Alamkārikas: compare Alamkārasarvasva (p. 57),

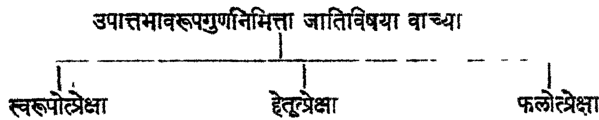
Rasagangādhara (pp 285-87), and especially Pratāparudrīya (p. 386) We can exhibit them in a tabular form thus—



Further subdivisions of each of these varieties are as under—



The four main divisions of वाच्या are in this way divisible into 8 sub-varieties, thus giving rise to a total of 32 varieties under वाच्या Each of these varieties can be further sub-divided into three sorts thus—



Thus we have—

वाच्या जातिविषया	of	24	varieties,
वाच्या गुणविषया	of	24	varieties;
वाच्या क्रियाविषया	of	24	varieties;
वाच्या द्रव्यविषया	of	8	varieties (द्रव्यस्य प्रायः स्वरूपोत्प्रेक्षणमेव);
प्रतीयमाना जातिविषया	of	12	varieties (निमित्तस्यानुपादानं तस्या न सभवति),

प्रतीयमाना गुणविषया of 12 varieties,
प्रतीयमाना क्रियाविषया of 12 varieties;
प्रतीयमाना द्रव्यविषया of 4 varieties;

Total 120 varieties

Illustrations for all these varieties, especially the प्रतीयमाना varieties, are not always quotable Jagannātha's criticism of these manifold varieties is also worth quoting He says (p 295)—इह जात्यादयो हि भेदा. प्राचामनुरोधादुदाहृता· । वस्तुतस्तु नैषा चमत्कारे वैलक्षण्यमस्तीत्यनुदाहार्यतैव । चमत्कारवैलक्षण्यं पुनर्हेतुफलस्वरूपात्मकानां त्रयाणा प्रकाराणामेव ।

(iv) For the distinction between उत्प्रेक्षा and उत्प्रेक्षितोपमा compare our Note to ii 23 Bhoja, however, considers (iv 51) उत्प्रेक्षोपमा as उपमागर्भोत्प्रेक्षा and says that it is not distinct from उत्प्रेक्षा proper His example is—

किंशुकव्यपदेशेन तरुमा ह्य सर्वत ।
दग्धादग्धामरण्यानी पश्यतीव विभावसु ॥

अत्र व्यपदेशशब्देन किंशुककुसुमानामग्निसादृश्यमभिधाय दर्शनक्रिया उत्प्रेक्ष्यते । This however is distinct from the उपमा variety recognised by Dandin

(v) As to उत्प्रेक्षावयव being उत्प्रेक्षा compare our Notes to ii. 359

Notes to II. 226-234—(i) This famous discussion of the लिम्पतीव stanza which has been taken over from our author by most subsequent writers such as Ruyyaka, Mammata, Viśvanātha, Jagannātha, etc, raises certain side issues which we shall first dispose of Dandin refers to this stanza as having been already, before his days, the subject of discussion it cannot therefore be of Dandin's own composition, and he cannot be reasonably supposed to have been the author of the work from which the stanza is taken The next question is to determine the source of the quotation* Until the discovery of Bhāsa's [Daridra-]Chārudatta all were content to assign the Mrichchhakatika i 34 as the source for Dandin; but there are reasons to suppose that the Mrichchhakatika is itself an elaboration of the Chārudatta (compare a paper on the subject

read by me before the First Oriental Conference held at Poona, 1919), and this leaves it an open question as to whether Dandin was indebted to Śūdraka or to Bhāsa Exact grounds are lacking for determining the question one way or the other; but so much we have gained by the discovery of Bhāsa's plays· we need not any more link the date of Dandin to that of Śūdraka. (or of Bhāsa) If Śūdraka is to be assigned, say to cir. 600 A. D, and if reasons exist to assign Dandin to an earlier date, we can do so by making him refer to Bhāsa· who gives our stanza in Chārudatta i 19 as well as in Bālacharita i 15 If on the other hand Bhāsa turns out to be a ninth-century play-wright (I have seen this only asserted but not actually proved or even made probable) and if Dandin comes earlier, we can still preserve our countenance and make Dandin borrow from Śūdraka Dandin here quotes the first half of the stanza One of our Mss. quotes the full stanza in this place and gives besides another extra stanza which is noticed in the Chitramīmāñsā (p 77) The full stanza is repeated also as [ii. 362] which we regard as an interpolation (see Note to the stanza).

(ii) The word इव is used in उपमा as well as उत्प्रेक्षा. Compare Note (x) to ii. 14. In the latter half of ii. 227 Dandin is actually quoting the words of Patañjali. See our Sanskrit Commentary.

(iii) The पूर्वपक्ष in ii. 228-229 can be thus exhibited: The stanza लिम्पतीव तमोऽङ्गानि contains an उपमा with—

उपमान—लिम्पति
उपमेय—तमस् } i. e. तमसः अधःप्रसरणं लेपनमिव ।
साधारणधर्म—लेपन
वाचक—इव.

Here of course one word is made to perform two functions, which is obviously a mistake.

(iv) In the above पूर्वपक्ष the verb लिम्पति was interpreted as लेपनव्यापार following the usual practice of the Vaiyākaraṇas or Grammarians. According to them

लिम्पति = अमुककर्तृक-अमुककर्मक-लेपनव्यापार. Now we have seen that we cannot make the व्यापार the उपमान. Can we make the simile turn upon the subordinate elements of the व्यापार, the कर्तृ and the कर्म? This is the point considered in ii. 230. The answer is in the negative; for if the व्यापारप्रधान interpretation of लिम्पति is to be retained, the गौण factors are lost in the principal and can have no independent locus standi. This is quite obvious.

(v) The पूर्वपक्ष in ii 231 suggests that, following the Naiyāyikas, we should so interpret the verb लिम्पति as to give a non-subordinate position to the कर्तृ of the लेपनक्रिया In this view लिम्पति = अमुक[कर्म]वृत्तिफलजनक-लेपनानुकूलकृतिमान्-कर्ता So the proposed उपमा statement is—

उपमान—लिम्पतिकर्ता or लेपक

उपमेय—तमस्

साधारणधर्म—?

वाचक—इव

Now the question is, who is the लेपक? If the idea is यथा कश्चित् पुरुषः [भित्तिं] लिम्पति तथा तमः अङ्गानि लिम्पति, we obviously can connect अङ्गानि with the उपमेय alone and not with the उपमान also, whereas, as a matter of fact, अङ्गानि seems to be intended in the stanza as going with both. Hence Dandin says—अङ्गानीति न सबद्धम् (or adopting the variant which also has good ms. authority—सगतः अङ्गानीति न संबन्ध) Further, the point of similarity between the proposed उपमान and उपमेय (or, adopting the variant, the point in which तमस् the उपमेय is compared with the लेपक the उपमान) has got to be extraneously supplied: it is not actually given in the stanza

(vi) Can we not, as a possible alternative, connect अङ्गानि with both the उपमान and the उपमेय proposed in (v) above, and in this manner?—यथा कश्चित् पुरुषः अङ्गानि लिम्पति (or लिम्पेत्) तथा तमः अङ्गानि लिम्पति। This would obviate the first difficulty of अङ्गानीति न सबद्धम्; but the second difficulty still remains. We can, it is true, conceivably imagine सान्द्रत्व or some such characteristic of the लेपन as the supposed common dharma, but it is क्लिष्ट and

more or less unsatisfactory. The common property in an उपमा, as Dandin says (ii. 232), ought to be evident, which is not the case here.

(vii) The proper way to understand the verse is not to regard it as containing an उपमा but rather an उत्प्रेक्षा The poet intends to ascribe to तमस् the character of a लेपक—the उपश्लेषण or व्यापन is भ्रमातिशयकारकत्वसकलवस्तुमलिनी-करणत्वादिनिमित्तेन लेपनादिरूपतया संभावितम् as it has been well observed. The word इव accordingly can be a वाचक of उत्प्रेक्षा also.

(viii) We have said that the line लिम्पतीव etc contains an उत्प्रेक्षा There are however two possible ways of understanding the उत्प्रेक्षा We could say that here तमःकर्तृक-अङ्गकर्मक-व्यापनं (which is the अनुपात्तविषयप्रस्तुत) नभःप्रभृति-भूपर्यन्तसकलवस्तुसान्द्रमलिनीकरणेन निमित्तेन (which is also अनुपात्त) तमःकर्तृक-अङ्गकर्मक-लेपनतादात्म्येन संभाव्यते। Or we could say that here—अङ्गवृत्तिफलजनकव्यापनानुकूलकृतिमत्तमः (the उपात्तविषय) व्यापनेन निमित्तेन (this being अनुपात्त) अङ्गवृत्तिफलजनकलेपनानुकूलकृति-मत्कर्तृतादात्म्येन संभाव्यते। The first is the वैयाकरण view adopted by Dandin, Mammata, Viśvanātha, Appayya-Dikshita and others; the second, the नैयायिक view countenanced by Alamkārasarvasva, Rasagangādhara and other modern texts. The difference does not however seem to be very vital. Compare Alamkārakaustubha pp. 194-195.

(ix) Some Mss. give here (after ii. 226, first half) an extra verse which can be thus rendered—

"The Ocean, by its billowy summits, is as-if grounding sandal-ointment-in-the-form-of-foam; taking that by his hands <rays> the moon is besmearing as-it-were the Ladies-in-the-form-of-Quarters."

(x) It is usual to render उत्प्रेक्षा by Poetic-fancy. Fancy, however, is a lighter product of our plastic or creative faculty, which generally concerns itself with associations or combinations of ideas which are remote, recondite, arbitrary, and unexpected; while Ut-

prekshā knows of no such limitations. At the same time, while a simile is a more or less sustained effort of the imagination to hold two things together in one consciousness with a view to establish a complete picture, an Utprekshā is a passing suggestion of the intended similarity, which may occasionally be very picturesque and which, while it lasts, gives a point of view from which the poet wishes us to understand the fact, the quality, or the action described. Hence we would render the word by Poetic-Conception.

Notes to II. 235—(i) The three figures हेतु, सूक्ष्म, and लेश, and in this order, are enumerated by Bhāmaha (ii. 86) who however says— हेतुश्च सूक्ष्मो लेशोऽथ नालंकारतया मतः ।, the view of Dandin being just the contrary. The question about the chronological relation between the two writers cannot be settled either way on the strength of this circumstance alone. Compare, however, Notes to 244 below. Other writers who recognise all these three figures by these names are भोज (iii. 12, iii. 21, iv 56), रुद्रट (vii 82, vii 98, vii. 100), वाग्भट (p 43), and कुवलयानन्द (stanzas 166, 150, 137). Others recognise one or two of them only, subsuming the remaining under some other figure or figures Dandin illustrates Hetu in ii. 236–259, defines and illustrates Sūkshma in ii. 260–264, and treats of Leśa in ii. 265–272.

(ii) Hetu is a poetic cause, and Indian Ālamkārikas recognise a number of figures of speech based upon causal relation These are (cp. Note (i) to ii 2 also)— अर्थान्तरन्यास (ii 169), विभावना (ii. 199), समाहित (ii 298), विशेषोक्ति (ii. 323), निदर्शन (ii. 348),—amongst the alamkāras recognised by Dandin—as also the alamkāras known as काव्यलिङ्ग, अनुमान, कारणमाला, अहेतु, विषम, विचित्र, समुच्चय, समाधि, व्याघात, असंगति, etc , not to mention alamkāras like दृष्टान्त, प्रतिवस्तूपमा, or तुल्ययोगिता (where similarity serves to illustrate as well as to corroborate), or some sub-varieties like कारणाक्षेप or Mammata's last variety of अतिशयोक्ति (where causal relation comes in only secondarily).

Ignoring the last two groups of alamkāras, and considering first the alamkāras not found in the Kāvyādarśa, it is to be noted that समाधि=समाहित, Dandin preserving the first word for the गुण and the second for the alamkāra. Writers like Bhoja (iii. 34, iv. 44), Ruyyaka (p. 163, p 189), and Viśvanātha (x. 86, x 96), it is true, recognise both समाधि and समाहित as two distinct alamkāras, but the समाहित of the last two writers is a रसालंकार, while we have already commented upon Bhoja's Samādhi as an alamkāra (see Note (ii) to ii 99). About समुच्चय we shall have something to say in the Notes to ii. 298, while कारणमाला is only the हेतु with शृङ्खलावैचित्र्य super-added The figure अहेतु as recognised by Bhoja (iii 18), Rudrata (ix. 54), and वाग्भट (p. 44) comes very near to our author's विशेषोक्ति (ii. 323). The figure काव्यलिङ्ग (defined by Mammata as हेतोर्वाक्यपदार्थता) is practically the same as Dandin's हेतु, while अनुमान is the same हेतु set forth with the usual व्याप्ति and other paraphernalia of a logical inference. For the rest compare Notes (i) to (vi) to ii. 169. The other figures need not be here considered in details. See however Notes on चित्रहेतु varieties.

(iii) Dandin has given illustrations for 16 varieties of हेतु of which 14 are illustrations of कारकहेतु and only 2 (viz. ii. 244, ii. 245) are of the ज्ञापकहेतु. We have already (p. 127 above) explained the distinction between कारक and ज्ञापक हेतु, from which it will be clear that the कारकहेतु (e. g. वह्नि) normally precedes the कार्य (धूम), while the ज्ञापक is the logical mark or लिङ्ग (e. g. धूम) which *in its most valid from* is actually the कार्य of the ज्ञाप्यवस्तु (viz. (वह्नि). But a poetic ज्ञापक need not always have that rigorous validity in its व्याप्ति which logic requires. For instance in ii. 245 the व्याप्ति—यत्र इन्दुपादाबाध्यश्चन्दनाम्भसामसाध्यश्च देहोष्मा तत्र कामातुरत्वम्—may conceivably be vitiated in a particular person who is restless, but *not* by love. It is only if the ज्ञापक is the कार्य of the ज्ञाप्य that the व्याप्ति is invariably valid.

(iv) An अर्थान्तरन्यास, as we have seen above (p. 128), involves a साध्यसाधन relation between two things or वस्तुs. Now although it is true that the most valid form of proof is the one that depends at each stage upon demonstrable causal relation between one thing and another, we are not always so rigorously exacting in ordinary life and much less so in poetry. Even analogy is often given and accepted as valid proof. Generally, however, the साध्य and the साधन are related as particular to universal, or vice versa. The particular is the result of the universal by deduction, while the universal is the result of the particular by induction. In अर्थान्तरन्यास, accordingly, the causal relation between the two statements (even where it is demonstrable) is ignored and attention is fixed upon the समर्थ्यसमर्थक relation between them. In a हेतु, even in the ज्ञापक variety, the causal relation is naturally what comes to the fore; and as the two वस्तुs in question are normally two particular objects (e. g. ऊष्मा and काम in ii. 245) and not two statements as in an अर्थान्तरन्यास, the distinction between that figure and ज्ञापकहेतु is generally not very difficult to make.

(v) Some important definitions of हेतु are given below:—

Agnipurāna (344.29-32)—

सिषाधयिषितार्थस्य हेतुर्भवति साधकः ।
कारको ज्ञापक इति द्विधा सोऽप्युपजायते ॥

Bhoja (iii. 12)—

क्रियायाः कारणं हेतुः कारको ज्ञापकश्च सः ।
अभावश्चित्रहेतुश्च चतुर्विध इहेष्यते ॥

Vāgbhata (iv. 105)—

यत्रोत्पादयतः कंचिदर्थं कर्तुः प्रकाश्यते ।
तद्योग्यतायुक्तिरसौ हेतुरुक्तो बुधैर्यथा ॥

Rudrata (vii. 82)—

हेतुमता सह हेतोरभिधानमभेदकृद्भवेद्यत्र ।
सोलंकारो हेतुः स्यादन्येभ्यः पृथग्भूतः ॥

Vāgbhata (p. 43)—

कार्यकारणयोरभेदो हेतुः ।

Viśvanātha (x. 64)—

अभेदेनाभिधा हेतुर्हेतोर्हेतुमता सह ।

Kuvalayānanda (stanzas 166-167)—

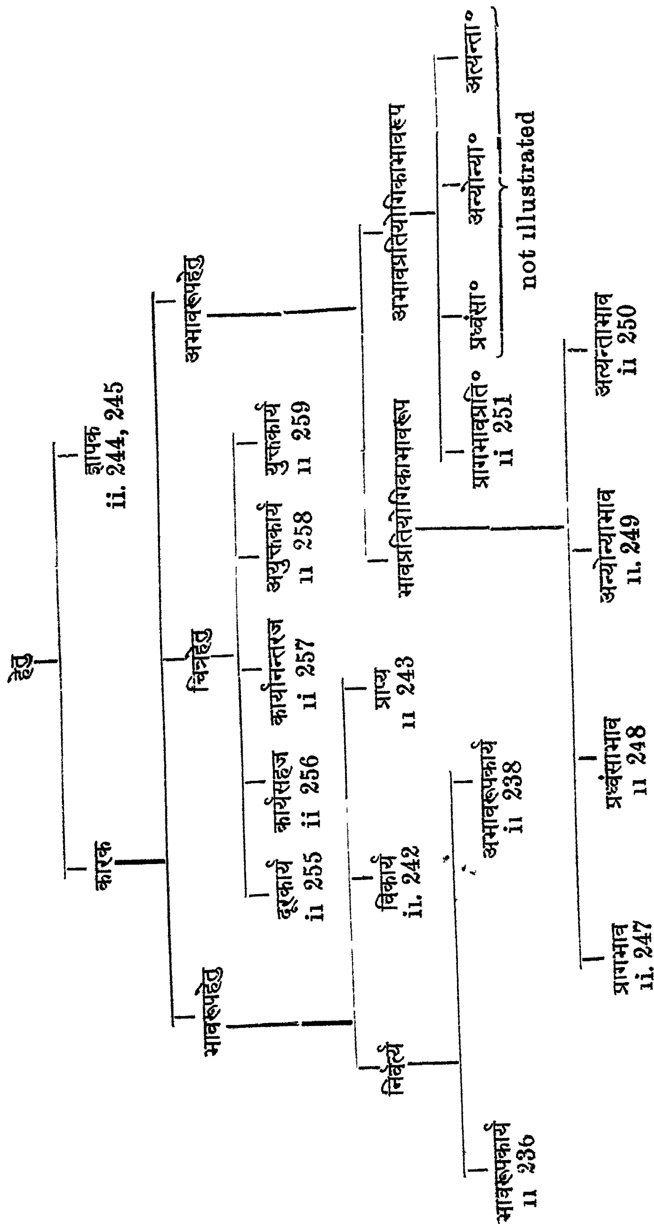
हेतोर्हेतुमता सार्धं वर्णनं हेतुरुच्यते ।

....

हेतुहेतुमतोरैक्यं हेतुं केचित प्रचक्षते ।

(vi) Of these definitions while the first two and the first given by the Kuvalayānandakāra agree with that of Dandin, in the others is distinctly noticeable an attempt to give a special वैचित्र्य to the figure besides the mere fact of one thing being the हेतु of another. Bhāmaha, it will be remembered, had already raised his voice against the recognition of हेतु as a distinct figure in as much as there was no वक्रोक्त्यभिधान in it at all; and this criticism has so much weighed upon later Ālamkārikas that even so astute a writer as Jagannātha questions the validity of काव्यलिङ्ग (which with these later writers does duty for हेतु) as a distinct figure-of-speech The view is thus set forth and criticised by Viśveśvara (p. 340 f.)—यत्तु [रसगङ्गाधरे]—काव्यलिङ्गं नालंकारः कविप्रतिभानिर्मितत्वप्रयुक्तचमत्कारविशेषात्मकविच्छित्तिविरहात् । हेतु-हेतुमद्भावस्य लोकसिद्धत्वात् । श्लेषादिसंमिश्रणजन्यस्तु चमत्कारः श्लेषप्रयुक्तत्वात् तदंशस्यैवालंकारता कल्पयति न तु काव्यलिङ्गस्य तत्प्रयोज्यचमत्कारान्तराभावादिति तत्तुच्छम् । लौकिकत्वेपि कविप्रतिभामात्रजन्यतया चमत्कारजनकत्वात् । .. ... । एवमुपमादेरप्यलंकारत्वं न स्यात् सादृश्यस्य वास्तवत्वेन कविप्रतिभाकल्पितत्व-विरहात् ।

(vii) The sixteen varieties of Hetu illustrated by Dandin are exhibited in the following Tabular statement. Bhoja has elaborated Dandin's own scheme adding minor sub-varieties.—


हेतु
कारक
ज्ञापक
ii. 244, 245
भावरूपहेतु
चित्रहेतु
अभावरूपहेतु
दूरकार्य
ii 255
कार्यसहज
ii 256
कार्यानन्तरज
ii 257
अयुक्तकार्य
ii 258
युक्तकार्य
ii 259
निर्वर्त्य
विकार्य
ii. 242
प्राप्य
ii 243
भावप्रतियोगिकाभावरूप
अभावप्रतियोगिकाभावरूप
भावरूपकार्य
ii 236
अभावरूपकार्य
ii 238
प्रागभावप्रति°
ii 251
प्रध्वंसा°
अन्योन्या°
अत्यन्ता°
not illustrated
प्रागभाव
ii. 247
प्रध्वंसाभाव
ii 248
अन्योन्याभाव
ii. 249
अत्यन्ताभाव
ii 250

Notes to II. 235-237—(i) Bhoja thus explains the illustration—सोयं यथोक्तो मलयमारुतः प्रीत्युत्पादनक्रियासमावेशात् प्रवर्तको नाम कारकहेतुभेदः ।

Notes to II. 238-239—(i) Bhoja thus explains the illustration—अत्रैवंविधस्य पवनस्य पथिकप्रमाथसाधनक्रियायां कर्तृत्वेनावेशान्निवर्तको नामायं .... कारकहेतुभेदः।

(ii) In ii. 239[d] the reading आरोचक, as being the *lectio difficilior* and as yielding a very good sense has to be naturally preferred to the other variants available.

Notes to II. 240—(i) The threefold division of कर्म here given by Dandin is also to be found in the Vākyapadīya of Bhartrihari (iii. 45-88, कर्माधिकार), some pertinent stanzas from the section being—

निर्वर्त्यं च विकार्यं च प्राप्यं च त्रिविधं मतम् ।
तत्रेप्सिततमं कर्म चतुर्धान्यत्तु कल्पितम् ॥ ४५ ॥
औदासीन्येन यत् प्राप्तं यच्च कर्तुरनीप्सितम् ।
संज्ञान्तरैरनाख्यातं यद्यचाप्यन्यपूर्वकम् ॥ ४६ ॥
सती वा विद्यमाना वा प्रकृतिः परिणामिनी ।
यस्य नाश्रीयते तस्य निर्वर्त्यत्वं प्रचक्षते ॥ ४७ ॥
प्रकृतेस्तु विवक्षाया विकार्यं कैश्चिदन्यथा ।
निर्वर्त्यं च विकार्यं च कर्म शास्त्रे प्रदर्शितम् ॥ ४८ ॥
यदसज्जायते सद्वा जन्मना यत् प्रकाशते ।
तन्निर्वर्त्यं विकार्यं च कर्म द्वेधा व्यवस्थितम् ॥ ४९ ॥
प्रकृत्युच्छेदसंभूतं किंचित्काष्ठादिभस्मवत् ।
किंचिद्गुणान्तरोत्पत्त्या सुवर्णादिविकारवत् ॥ ५० ॥
क्रियाकृतविशेषाणां सिद्धिर्यत्र न गम्यते ।
दर्शनादनुमानाद्वा तत् प्राप्यमिति कथ्यते ॥ ५१ ॥
विशेषलाभः सर्वत्र विद्यते दर्शनादिभिः ।
केषांचित् तदभिव्यक्तिसिद्धिर्दृष्टविषादिषु ॥ ५२ ॥
....
यथा चैकमपादानं शास्त्रे भेदेन दर्शितम् ।
तथैकमेव कर्मापि भेदेन प्रतिपादितम् ॥ ७७ ॥
निर्वर्त्यो वा विकार्यो वा प्राप्यो वा साधनाश्रयः ।
क्रियमाणेन साध्यत्वात् सिद्धरूपोऽभिधीयते ॥ ७८ ॥

(ii) Professor K. B. Pathak (Ind. Ant. XLI, Oct. 1912, p. 237) has argued that this three-fold division of कर्म—

unknown both to Pānini and Patañjali—was evolved out of Pānini's sūtra I. iv 49 by the genius of Bhartrihari himself, Dandin having borrowed it from Bhartrihari. No definite proof, however, has been adduced to prove that the three-fold division of कर्म was first made by Bhartrihari himself The fragmentary Berlin Ms. of Bhartrihari's commentary on Patañjali's Mahābhāshya—the only Ms. of the work hitherto discovered—unfortunately does not go beyond I. i. 55, and we have no other clear evidence one way or the other. Seeing, however, that Bhartrihari himself, as Kielhorn points out (M. Bh., vol ii, Preface p. 20), had an 'extensive commentorial literature' before him, it is unsafe to assert in the absence of compelling evidence that a particular doctrine originated with Bhartrihari, and to base upon that assertion other chronological superstructure So far as the evidence goes therefore it is not proved that Dandin lived after 650 A D, the traditional date of Bhartrihari's death.

(iii) A निर्वर्त्यकर्म is कट in the sentence भृत्य: कटं करोति। Here the causal activity consists in the manufacture of the कट, and its exact nature is determined by the object to be produced. A विकार्यकर्म is सुवर्ण in the sentence सुवर्णकारः सुवर्णं संस्करोति. Here again the exact nature of the causal operation depends upon the sort of विकार or संस्कार effected As distinct from these is the प्राप्यकर्म, viz ग्राम in the sentence रामो ग्रामं याति or रामो ग्रामं पश्यति. Here the गमन or दर्शन involves the same kind of activity whether its object is ग्राम or something else. Hence Dandin says that in निर्वर्त्य and विकार्य कर्मs the हेतुत्व is कर्मापेक्ष; while in प्राप्य it is generally (प्रायःशब्देन बुद्धिसुखदुःखादिषु च प्राप्येषु तदपेक्षयैव हेतुत्वमिति ज्ञाप्यते—says Ca) क्रियापेक्ष only. As a further consequence it follows that in the first two instances other साधनs (expressed by other कारक cases) are required; but they are unnecessary for the last. It will be incidently noted that दर्शन involves the गमन or the issuing out of the चक्षुरिन्द्रिय to its objects, in accordance with the इन्द्रियाणां प्राप्यकारित्व theory of sense-perception.

Notes to II. 241-245—(i) In ii. 242 the forests have been transformed into poison. A विकार involves a change of form and quality, the inner substance remaining the same.

(ii) Bhoja has given ii. 243 as an illustration of what he calls प्रयोजकः क्रियानाविष्टो हेतुः । For explanation see Sarasvatīkaṇṭhābharaṇa, p. 274 f.

(iii) Daṇḍin has given for प्राप्यकर्म an illustration that depends upon our understanding the doctrine of इन्द्रियाणां प्राप्यकारिता. A straight-forward illustration would have used an ordinary verb of motion. This he has done in ii. 244; only, mere statements like "birds are repairing unto their nests" have no poetry if interpreted wholly and solely as containing the statement of a प्राप्यकर्म. Bhāmaha criticises such bald or unpoetic statements in the following words (ii. 87)—

गतोऽस्तमर्कों भातीन्दुर्यान्ति वासाय पक्षिणः ।
इत्येवमादि किं काव्यं वार्तामेनां प्रचक्षते ॥

(iv) Here an interesting chronological question has been raised. Is Daṇḍin by his words—इतीदमपि साध्वेव (ii. 244c)—expressing his dissent from Bhāmaha's unjust condemnation of the काव्य; or is Bhāmaha criticising Daṇḍin by refusing to allow as poetry what Daṇḍin gives as good poetry. At first blush both views seem to be equally correct; but it seems to us that *if* one of the two writers is quoting the other at all, it is Bhāmaha who is criticising Daṇḍin, though it is *possible* that the verse was one of the floating traditional lines—like many another in Patañjali's Mahābhāshya—which had been made the object of exposition by several Ālaṁkārikas before them. Daṇḍin, we think, gives it as his opinion that the line is unpoetic, and so is not an illustration of कारकहेतु with प्राप्यकर्म. But it can be a good ज्ञापकहेतु for indicating the time. Mammaṭa thus brings out the suggestion about the कालावस्था (P. 290)—गतोऽस्तमर्कः इत्यतः सपत्नं प्रत्यवस्कन्दनावसर इति अभिसरणमुपक्रम्यतामिति प्राप्तप्रायस्ते प्रेयानिति कर्मकरणान्निवर्तामहे इति सांध्यो विधिरुपक्रम्यतामिति दूरं मा गाः इति सुरभयो गृहं प्रवेश्यन्तामिति संतापोऽधुना न

भवतीति विक्रेयवस्तूनि संह्रियन्तामिति नागतोद्यापि प्रेयानित्यादिरनवधिर्व्यङ्ग्योर्थ-स्तत्र तत्र प्रतिभाति ।

(v) Dandin uses the words इतीदमपि साध्वेव to explain why he has not taken a regular verb implying motion as his illustration for प्राप्यकर्म A mere motion as that of birds to their nests has no वैचित्र्य if understood as an illustration of a कारकहेतु with प्राप्यकर्म But, says he, the instance can be a good illustration for a ज्ञापकहेतु. After this Dandin proceeds to give a regular example of a ज्ञापकहेतु in ii. 245. Similarly Bhāmaha *can* be understood as criticising the line in question even as the illustration of a ज्ञापकहेतु It then becomes mere वार्ता, mere report of the weather, and hence void of any alamkāra. The chronological relation between Dandin and Bhāmaha cannot in any case be made to rest upon the doubtful testimony of this passage alone

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Notes to II. 246–252—(i) Bhoja quotes from Dandin stanzas ii. 247, 248, 249, 250 and 251 His comments on these are: ii. 247—अत्र विद्यानभ्यासादेः प्रागभावस्य व्यसनादिकारणत्वम्। ii. 248—अत्र कामकथोन्मादगमनादेः प्रध्वंसाभावस्य पुण्याश्रमानुसंधानकारणत्वम् (with the variant गतो for क्षतो) ii 249—अत्र वनानि अमूनि न गृहा[illegible]त्यादेरितरेतराभावस्य मनःप्रमोदकारणत्वम् । ii. 250-अत्रानालोचितचेष्टितस्यात्यन्ताभावो विभूतीनां निर्विघ्नवृद्धिहेतु. (with the variants तेषु for तेषां and निर्विबन्धा विभूतय· for सततं सर्वसंपदः). ii. 251—अत्र वस्तुन उत्पादः प्रागभावाभाव उच्यते। तेनेह सहकारमञ्जरीणामुद्भेदस्य पथिकनारीणां मरणे कारणत्वम्। For a more accurate explanation of the last illustration see our Sanskrit commentary ii. 251[7]. The commentary also gives the other three illustrations not given by Dandin.

Notes to II. 253–254—(i) A चित्रहेतु is a violation of the law of Nature. Hence Dandin suggests that the violation should not be prominently expressed but should be conveyed in a secondary or subdued tone. Otherwise it would be a different figure-of-speech.

Notes to II. 255—(i) The example given involves only स्थलकृतदूरता; Bhoja gives also an example of कालकृतदूरता in the verse अनश्ववानेन etc. quoted by us in our Sanskrit commentary to ii. 255.

(ii) Several writers who do not recognise Hetu as a distinct alaṁkāra designate the स्थलकृतविदूरत्व between कारण and कार्य as a distinct figure-of-speech known as असंगति. Mammaṭa thus defines it (p. 869)—

भिन्नदेशतयात्यन्तं कार्यकारणभूतयोः ।
युगपद्धर्मयोर्यत्र ख्यातिः सा स्यादसंगतिः ॥

explaining the point thus in his Vritti—इह यद्देशं करणं तद्देशमेव कार्यमुत्पद्यमानं दृष्टम् यथा धूमादि । यत्र तु हेतुफलरूपयोरपि धर्मयोः केनाप्यतिशयेन नानादेशतया युगपदवभासनम् सा तयोः स्वभावोत्पन्नपरस्परसंगतित्यागादसंगतिः ।

Notes to II. 256—(i) A more familiar example of this variety is—

सममेव समाक्रान्तं द्वयं द्विरदगामिना ।
तेन सिंहासनं पित्र्यमखिलं चारिमण्डलम् ॥

regarding which Bhoja observes—अत्र राज्याभिषेकरिपुमण्डलाक्रमणयोर्हेतुहेतुमद्भावेन सत्यपि पौर्वापर्ये क्षिप्रकारित्वात् तुल्यमेव कार्यकारणभावो विवक्षितः । तेन सहजो नामायं चित्रहेतुः ।

(ii) The figure can be confused with सहोक्ति (ii. 352–354). The distinction between the two is explained in our Sanskrit Commentary, p. 324, lines 8–10. Compare, for the distinction between this figure and the Dīpaka variety illustrated in ii. 106 our Note to this last stanza.

(iii) Several later writers have subsumed this चित्र variety under अतिशयोक्ति, and particularly that variety of it known as कार्यकारणयोः पौर्वापर्यविपर्ययरूपा. विपर्ययश्च द्विविधः कार्यस्य प्राथम्येन सहभावेन चेति—as a commentator explains. Thus this variety of अतिशयोक्ति would include also the next or the कार्यानन्तरज variety of चित्रहेतु.

Notes to II. 257—(i) Bhoja thus explains the illustration—अत्र चन्द्रोदयलक्षणाद्धेतोः पूर्वकालमेव रागसागर उदीर्ण इति कार्यस्योदयलाभः । स इह गुणवृत्त्याश्रयणे हेतावतिशयं पुष्यतीत्ययं कार्यानन्तरजो नाम चित्रहेतुः ।

Notes to II. 258-259—(i) The figure called विचित्र as recognised by रुय्यक (who defines it, P. 133, as—स्वविपरीतफलनिष्पत्तये प्रयत्न), by विश्वनाथ, and by most later writers differs from these two varieties, if at all, only in the circumstance that the कारण is in that figure supposed to be making a voluntary effort to produce an unsuitable effect When such an effect is produced unexpectedly and disconcerts the agent we have the figures-of-speech called विषम in its several varieties, thus defined by Mammata (p. 875)—

> क्वचिद्यदतिवैधर्म्यान्न श्लेषो घटनामियात् ।
> कर्तुः क्रियाफलावाप्तिर्नैवानर्थश्च यद्भवेत् ॥
> गुणक्रियाभ्यां कार्यस्य कारणस्य गुणक्रिये ।
> क्रमेण च विरुद्धे यत् स एष विषमो मत. ॥

or, the figure of speech known as व्याघात, if the agent of the unexpected or disconcerting result is different from the original agent. Cp Mammata (p 911)—

> यद्यथा साधितं केनाप्यपरेण तदन्यथा ।
> तथैव यद्विधीयेत स व्याघात इति स्मृतः ॥

(ii) Bhoja quotes Kāvyādarśa ii. 83 as an illustration for the अयुक्त variety of चित्रहेतु. Dandin apparently regards the हेतु alamkāra in the stanza as subordinate to the रूपक. Probably there is a mixture (संसृष्टि) of both these figures in that stanza The अहेतु alamkāra defined by Bhoja as (iii 18)—

> वस्तुनो वा स्वभावेन शक्तेर्वा हानिहेतुना ।
> अकृतात्मीयकार्यः स्यादहेतुर्व्याहतस्तु यः ॥

can also be—यथासंभवम्—subsumed under Dandin's चित्रहेतु.

Notes to II. 260-264—(i) Ruyyaka, Rudrata, Mammata, Vāgbhata, Viśvanātha and most subsequent writers recognise Sūkshma as a distinct alaṁkāra. It is not easy to understand why Bhāmaha found the alaṁkāra void of वक्रोक्ति or वैचित्र्य. Sūkshma involves a process of inference, but it is not to be confused with ज्ञापकहेतु since the ज्ञाप्य is here subtle and discovered only by shrewd observation of gestures or postures.

(ii) A figure-of-speech called पिहित and defined in the कुवलयानन्द (151) as—पिहितं परवृत्तान्तज्ञातुः साकूतचेष्टितम् । is very difficult to distinguish from सूक्ष्म. The चन्द्रिकाकार thus formulates the distinction (ibid, p. 191)—सूक्ष्मालंकारे पराभिप्रायमवगत्य साकूतचेष्टितेनोत्तरसमर्पणम् । पिहितालंकारे तु गुढं परवृत्तान्तं ज्ञात्वा साकूतचेष्टया तत्प्रकाशनमिति भेदो बोध्यः । Normally, however, पिहित is understood differently. Vāgbhata (p. 43) defines it as—एकत्राधारे यत्राधेयद्वयस्यैकेनैकं पिधीयते तत् पिहितम् । Rudrata on the other hand defines it as (ix. 50)—

> यत्रातिप्रबलतया गुणः समानाधिकरणमसमानम् ।
> अर्थान्तरं पिदध्यादाविर्भूतमपि तत् पिहितम् ॥

Notes to II. 265-267—(i) In सूक्ष्म there is the discovery of the hidden thing, but not disclosure. In लेश (No. 1) there is (a) a concealing, (b) a discovery leading to imminent disclosure, and (c) an attempt to prevent the disclosure under some other pretext. This figure is known in other writers as व्याजोक्ति defined by Rudrata (p. 174) as—उद्भिन्नवस्तुनिगूहनम् and by Visvanātha (x. 92) as—व्याजोक्तिर्गोपनं व्याजादुद्भिन्नस्यापि वस्तुनः । Vāmana's definition (iv. 3. 25)—व्याजस्य सत्यसारूप्यं व्याजोक्तिः is tantamount to the same thing.

(ii) This figure has to be distinguished from अपह्नुति (ii 304). As will be clear from Dandin's definition of the latter figure (cp. also Note (iii) to ii. 95) he does not regard साम्य as the invariable basis of an अपह्नुति; and so the usual distinction between these two figures cannot be stated as it is generally stated by commentators—साम्यमूलकापह्नवोपह्नुतिः । अत्र (i. e. [व्याजोक्तौ or लेशे) तु न साम्यविवक्षेति भेदः । We can perhaps formulate the distinction between them by saying that in an अपह्नुति neither the thing negated nor the thing asserted is anything like subtle or mysterious. In लेश the subtlety of the thing constitutes the very essence of the figure.

(iii) Vāmana's example for the figure is—

> शरच्चन्द्रांशु(v. l. च्छशाङ्क)गौरेण वाताविद्धेन भामिनि ।
> काशपुष्पलवेनेदं साश्रुपातं मुखं कृतम् (v. l. मम) ॥

This is from Bhāsa's Svapnavāsavadattā (iv. 7). Our example (ii. 267) uses the same व्याज but under entirely different circumstances

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Notes to II. 268–272—(i) Writers who define लेश in the alternative way mentioned are—

Bhoja (iv. 56)—

दोषस्य यो गुणीभावो दोषीभावो गुणस्य यः ।
स लेशः स्यात् ततो नान्या व्याजस्तुतिरपीष्यते ॥

Rudrata (vii 100)—

दोषीभावो यस्मिन् गुणस्य दोषस्य वा गुणीभावः ।
अभिधीयते तथाविधकर्मनिमित्तः स लेशः स्यात् ॥

Kuvalayānanda (137)—

लेशः स्याद्दोषगुणयोर्गुणदोषत्वकल्पनम् ।

Vāgbhata (p. 43)—

कार्यतो गुणदोषविपर्ययो लेशः ।

and Jagannātha (p. 512)—

गुणस्यानिष्टसाधनतया दोषत्वेन दोषस्येष्टसाधनतया गुणत्वेन च वर्णनं लेशः ।

But none of these writers are earlier than Daṇḍin, and it is difficult to ascertain what writers Dandin designates by एके Bhāmaha cannot be one of them, as he rejects लेश in both the alternative forms.

(ii) Bhoja already has raised the question of the distinction of this figure from व्याजस्तुति (ii. 343). We have already quoted the view of Appayya Dīkshita on the point in our Sanskrit Commentary (p. 269[13]— p. 270[51]). Dandin who recognises both लेश (No 2) and व्याजस्तुति as distinct figures makes the distinction turn naturally upon the word लेशतः in ii. 268[d]. The Alamkārakaustubha (p. 407 f) would subsume लेश (No. 2) under व्याघात, an alamkāra not recognised by Daṇḍin.

(iii) The निन्दा or स्तुति may at times involve a similarity between things; and Bhoja accordingly gives

examples involving what he calls a समासोक्ति and also not involving it (see p 409). For further remarks see Notes to ii 343.

Notes to II. 273-274—(i) Except Bharata, Agnipurāna, Hemachandra, and Alamkāraśekhara this figure-of-speech is recognised by all extant writers Some distinctive definitions may here be collected—

Bhāmaha (ii 89) and Udbhata (p. 42)—

भूयसामुपदिष्टानामर्थानामसधर्मणाम् ।
क्रमशो योऽनुनिर्देशो यथासंख्यं तदुच्यते ॥

Rudrata (vii. 34)—

निर्दिश्यन्ते यस्मिन्नर्था विविधा यथैव परिपाट्या ।
पुनरपि तत्प्रतिबद्धास्तथैव तत् स्याद्यथासंख्यम् ॥

Vāmana (iv. 3. 17)—

उपमेयोपमानाना क्रमसबन्ध क्रमः ।

Bhoja (iv. 79)—

शब्दस्य यदि वार्थस्य द्वयोरप्यनयोरथ ।
भणनं परिपाट्या यत् क्रम स परिकीर्तित ॥

and Mammata (p. 803)—

यथासंख्यं क्रमेणैव क्रमिकाणा समन्वयः ।

(ii) It will be noticed that while Vāmana requires that the things mentioned in succession should have between them a relation of similarity, Bhāmaha contrarywise holds that the things should not be so related Jagannātha, as also Hemachandra before him, argues (p. 478) that यथासंख्य should not be recognised as a distinct figure. His words are—यथासंख्यमलंकारपदवीमेव तावत् कथमारोढुं प्रभवतीति तु विचारणीयम् । न ह्यस्मिल्लोकसिद्धे कविप्रतिभानिर्मितत्वस्यालंकारताजीवातोर्लेशतोऽप्युपलब्धिरस्ति येनालंकारव्यपदेशो मनागपि स्थाने स्यात । अतोऽपक्रमत्वरूपदोषाभाव एव यथासंख्यम् । Vāmana's requirement of similarity would probably supply the element of वैचित्र्य needed for the figure. It is however a fact that quite apart from the similarity there is a charm even in the orderly succession of things, and hence the alamkāra deserves to be recognised as an independent alamkāra.

Notes to II. 275—(i) Dandin now defines together a group of three Alamkāras known as रसालंकारs. Bhāmaha (iii. 1-7) and Udbhata (p 49, generally following Bhāmaha in his treatment) are alone amongst ancient writers to recognise these three alamkāras in the sense in which Dandin understands them. Ruyyaka (P. 185), Viśvanātha (x 95-96) and one or two later writers accept these alamkāras and even add to their number the alamkāras designated as Samāhita, Bhāvodaya, Bhāvasamdhi, and Bhāvaśabalatā (see Kuvalayānandachandrikā on stanzas 169f), but they have radically altered the nature of these figures in as much as they require that in these figures the रस, भाव, etc ought to be introduced in subordination to another वाक्यार्थ and not prominently and for their own sake This view was first propounded by the author of the ध्वनिकारिकाs (cp ii 5, p. 71)—

प्रधानेन्यत्र वाक्यार्थे यत्राङ्ग तु रसादय॰ ।
काव्ये तस्मिन्नलंकारो रसादिरिति मे मतिः ॥

Ānandavardhana's Āloka on this kārikā runs as follows :—यद्यपि रसवदलंकारस्यान्यैर्दर्शितो विषयस्तथापि यस्मिन् काव्ये प्रधानतयान्योर्थो वाक्यार्थीभूतस्तस्य चाङ्गभूता ये रसादयस्ते रसादेरलंकारस्य विषय इति मामकीनः पक्षः । Dandin, Bhāmaha, or some predecessor of them is perhaps intended to be alluded to in the kārikā in question: Abhinavagupta in his ध्वन्यालोकलोचन to the passage actually mentions Bhāmaha. Our Sanskrit Commentary on ii. 275 lines 123ff. quotes Premachandra's attempt to defend the position taken by Dandin and Bhāmaha as against the new school.

(ii) We have explained in a general way in our Note (i) to i. 18 the nature of Rasa, but it is necessary to afford a detailed exposition of the theory of Rasas in all its bearings. Poetry consists of two elements · words and sense (ignoring the question of their relative prominence) Now there are excellences and defects belonging to words and to sense and these are treated at great length in the works of the earlier Ālamkārikas. They were considered as character-

istics inherent in the "body" of poetry. Dandin calls them प्राणs or life-breaths (i. 42) And as a body can have extraneous ornaments to set forth its natural charm so poetry also had its "ornaments" or alamkāras, these being specific turns of expression or thought which could not be covered by the usual गुणs (and दोषs) For a time advance in the science of Poetics consisted mainly in an elaboration of the गुणs and अलंकारs, their number and mutual distinction The next step of importance taken was the formulation of the doctrine of रीतिs or styles. It was probably discovered that certain schools, courts, or literary coteries developed only specific gunas and alamkāras to the exclusion of others, and as these originally were confined to definite territorial divisions the styles cultivated by them got the nicknames of वैदर्भी, गौडी, पाञ्चाली, etc. This may have led to emulation which in time degenerated into jealousy and animosity, and the ultimate compromise effected only ended in the doctrine that all the रीतिs had each an element of good and of evil in it

(iii) All this time however no attempt was made to explain why certain गुणs or अलंकारs afford pleasure more than others A mere external labelling and classification was naturally felt to be inadequate in a science of Æsthetics. Help was sought at first from the sister science of Dramaturgy. The Nātyaśāstra had led down the Sūtra—विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः (Adhyāya vi, p. 62, where this ancient theory is quoted and explained). The generating and intensifying factors (आलम्बन and उद्दीपन विभावs) are सीता, शकुन्तला, etc. and वसन्त, ज्योत्स्ना, मेघोदय, etc. And they produce in राम, दुष्यन्त etc. in the first place one or more of the 8 सात्त्विक अनुभावs, which are somewhat involuntary and physiological in origin, and along with them a number of psychological moods or feelings through which the hero passes. These latter are some of them dominent feelings or स्थायिभावs of which there are nine enumerated, and some, concurrent feelings or व्यभिचारिन्s of

which no less than 33 are enumerated. The अनुभावs, स्थायिभावs and व्यभिचारिभावs together make up the 49 (50) kinds of भावs, and these भावs, belonging to राम, दुष्यन्त, etc (or to the actors representing them), called into existence by definite "factors," produce in the audience by sympathy the nine रसs or sentiments. This is the theory of the Nātyaśāstra which can be graphically thus presented :—

आलम्बन / उद्दीपन } विभावs produce (in Actor)	[8 सात्त्विक अनुभावs / 8 (9) स्थायिभावs / 33 व्यभिचारिन्‌s]	produce 8(9) रसs (in Audience)

The eight अनुभावs are enumerated in our Sanskrit Com. ii. 275^{75-76}, the स्थायिभावs in ii 275^{58-59}, and व्यभिचारिन्‌s in ii 275^{83-90}. The eight (or nine) रसs correspond to the nine स्थायिभावs—

रति to शृङ्गार	क्रोध to रौद्र	जुगुप्सा to बीभत्स
हास to हास्य	उत्साह to वीर	विस्मय to अद्भुत
शोक to करुण	भय to भयानक	[निर्वेद to शान्त]

(iv) Dandin is aware of the existence of the रस theory (cp. i. 51, ii. 280, iii. 170, and especially the last passage) but he did not know how to organically incorporate it with his theory of Poetics. Accordingly he merely gives a recognition to the रस theory by introducing a new variety of अलंकारs for cases where the रसs for their own sake were pre-eminently developed in a poem which was otherwise devoid of the usual गुणs or अलंकारs. The रस comes in for recognition also in connection with Dandin's treatment of माधुर्य (i 51). This was merely borrowing a feather from the sister science. Rasa is of the nature of an inner consciousness (hence called चर्वणा), and it is evident that it can be felt even in poems not containing the रसवत् alamkāra. Some Ālamkārikas, as we saw, tried to get out of the problem by recognising रसवत् alamkāra only in those cases where the रस is felt as being subordinated to the वाक्यार्थ proper.

(v) The real solution of the matter came from the grammarians. If poetry consists of words having specific sense (or words and sense), it is necessary to

determine at first the varieties of sense or अर्थ. There is the expressed sense or the वाच्यार्थ and the figurative or indicative sense or लक्ष्यार्थ In the stock instance गङ्गा means literally and primarily the stream, which is the वाच्यार्थ But in statements like गङ्गायां ग्राम: the word must mean not the stream but the bank. This is the secondary significance of the word or its लक्ष्यार्थ. Now why should a person be prompted to say गङ्गाया ग्राम: instead of गङ्गातटे ग्राम:? Clearly there must be a प्रयोजन (ignoring for the moment the few cases where रूढि overpowers it), and this was discovered to be the intention to bring out the शैत्य, पावनत्व, and other qualities inherent in the ग्राम by reason of its proximity to the stream. The प्रयोजन of a लक्षणा is therefore the व्यङ्ग्य sense In cases like the above where the वाच्य and the लक्ष्य senses can be clearly distinguished from the व्यङ्ग्य sense there is no difficulty of any kind. But there are cases where the व्यङ्ग्य is असंलक्ष्यक्रम; where the statement as a whole brings in a subtle suggestion without our being able to locate it as resulting from some specific word or words, and all रस could now come in under the असंलक्ष्यक्रमव्यङ्ग्य

(vi) One inevitable consequence of the share which the grammarians had in the formulation of the ध्वनि theory was the adoption of their स्फोट theory by the Ālamkārikas. Ānandavardhana in his ध्वन्यालोक (p. 47-48) clearly recognises this indebtedness. He says—प्रथमे हि विद्वासो वैयाकरणाः व्याकरणमूलत्वात सर्वविद्यानाम् । ते च श्रूयमाणेषु वर्णेषु ध्वनिरिति व्यवहरन्ति । तथैवान्यैस्तन्मतानुसारिभि सूरिभि· काव्यतत्त्वार्थदर्शिभिर्वाच्यवाचकसंमिश्र शब्दात्मा काव्यमिति व्यपदिश्यते व्यञ्जकत्वसाम्याद्ध्वनिरित्युक्तः। In other words :—

वैया॰ call शब्द = ध्वनि, as being the व्यञ्जक of स्फोट (to which गकारादि sounds are subordinate);

आलं॰ call शब्दार्थ = ध्वनि, as being the व्यञ्जक of व्यङ्ग्य (to which the वाच्य sense is subordinate).

This means that there is no उत्पत्ति but only an अभिव्यक्ति of the रस. That is to say, the gestures and movements of the actor can prevail over you only if you are सहृदय and have once experienced feelings and emo-

tions answerable to those depicted or enacted. The Ālamkārikas who followed this view of the case naturally gave no independent place to रसवत् and other Alamkāras. If Mammata in one place (Ullāsa i. p. 23) mentions the रसवत् it is भामहभट्टोद्भट प्रभृतिचिरंतनालंकारिकमतेन, as a commentator explains it

(vii) If शब्द (or शब्दार्थौ) be the body and गुणs the life-breaths of poetry, the question—what is the soul of poetry—which is naturally suggested by the metaphor is answered (i) by Vāmana (I ii 6) as रीतिरात्मा काव्यस्य; (ii) by the ध्वनि school (ध्वनिकारिका 1) as काव्यस्यात्मा ध्वनि· and (iii) by Viśvanātha (i 3) as वाक्यं रसात्मकं काव्यम् On this point compare Notes to i. 10 The question can have only an academic interest once we have realised the function of रस, रीति or ध्वनि in poetry.

(viii) How रस is produced in the heart of the सहृदय प्रेक्षक, its exact *modus operandi*, has given rise to a number of divergent views which it would take us too far afield to discuss here in detail Consult on the question ध्वन्यालोकलोचन p 69, Mammata, Ullāsa iv, pp 101–111, and Rasagangādhara pp 22–31.

(ix) The distinction between प्रेयस्, रसवत्, and ऊर्जस्विन् can be thus formulated. If the 50 भावs described above (Note iii) are any of them produced by certain विभावs the nature of which prevents the manifestation of a corresponding full-fledged रस in the audience or the reader—when, for instance, the स्थायिभाव called रति is produced not by some lady-love but by गुरु, देव, नृपति, पुत्र, etc —we have an incomplete रस or rather अप्राप्तरसावस्थभाव, which gives rise to प्रेयोलंकार. The alamkāra is sometimes called भावालंकार also;—cp. अलंकारसर्वस्व p 189. A रसवत् alamkāra of course exhibits the विभावs, अनुभावs, and व्यभिचारिन्s in regular sequence As Bhāmaha says (iii 6) रसवद्दर्शितस्पष्टशृङ्गारादिरसं यथा। Finally an ऊर्जस्विन् exhibits an inchoate Rasa (as in Preyas) or a full-fledged Rasa (as in Rasavat), but the manner of exteriorisation adopted is अनुचित, is शास्त्रसंविद्विरुद्ध, is in flagrant opposition to the normal or the conventional, purposely with a view to stamp one's own individuality upon it. Thus in the

with नरसिंहवर्मा II who had राजसिंहवर्मा as his other name. Narasimhavarman's date is A. D. 690–715 (see G. Jouveau-Dubreul, Ancient History of the Deccan, p 70), and he is described as a devout Śaiva and as a builder of several Śiva temples including the noble Kailāsanātha temple (Indian Antiquary for 1912, p 90–92). Hiuen Tsang who visited Kāñchī in A. D. 640 during the reign of Narasimhavarman I (630–668) affords some testimony for the triumph of Śaivism at the time.

(ii) In partial variance with this we have the testimony of the Ms. of अवन्तिसुन्दरीकथासार (Report of the Peripatetic Party of the Government Or. Mss. Library, Madras, for the years 1916–19, Ms No 194) which connects Dandin's grand-father with the Pallava king Simhavishnu (575–600) thus making Dandin a contemporary of Narasimhavarman I (630–668). The pertinent verses from the poem (copied down on the occasion of the First Oriental Conference in Poona, where the Ms was amongst the exhibits) may here be given:—

अस्ति प्रासादविस्तारग्रस्तव्योमान्तरा पुरी ।
काञ्चीपुराख्या कल्याणी ककुभः कुम्भजन्मनः ॥

.. ..

तस्या जज्ञे बुधव्रातध्वस्ताखिलविपल्लवः ।
पल्लवेषु महीपालः सिंहविष्णुरिति श्रुतः ॥

....

अदृष्टपूर्वो गन्धर्वस्तं सभासदमेकदा ।
उदञ्जलि महीपालमुपवीणयदार्यया ॥

....

श्रुत्वेनामत्युदारार्थां कुतूहलबलान्नृपः ।
अब्रवीद्भद्र केनेयं निर्मिता वर्णपद्धतिः ॥
इत्युच्चिवासं प्रत्यूचे गन्धर्वस्तं धनेश्वरम् ।

....

अस्त्यानन्दपुरं नाम प्रदेशे पश्चिमोत्तरे ।
आर्यदेशशिखारत्नं तत्रासन् बहवो द्विजाः ॥
ततोऽभिनिसृता काचित् कौशिकी ब्रह्मसततिः ।

....

तस्या नारायणस्वामिनाम्नो नारायणोदरात् ।
दामोदर इति श्रीमान् .... ॥

स मेधावी कविर्विद्वान् भारवि (वि) प्रभवं गिराम् ।
अनुरुध्याकरोन्मैत्रीं नरेन्द्रे विष्णुवर्धने ॥
. .. .,..... ..
तस्यान्तिके वसत्येष तेनार्येयमुदीरिता ॥
इति श्रुत्वा महीपालस्तदालोकनलोलुप. ।
....
नृपनिर्बन्धनिर्दिष्टे प्रकृष्टविभवे गृहे ।
वहतः पैतृकीं वृत्तिं तस्यासीत तनयत्रयम् ॥
मनोरथाह्वयस्तेषा मध्यमो वङ्कवंशगः (?) ।
ततस्तनूजाश्चत्वारः स्रष्टुर्वेदा इवाभवन् ॥
श्रीवीरभद्र इत्येषां............ .... ।
यवीयानस्य च श्लाघ्या गौरी नामाभवत् प्रिया ॥
ततः कथंचित् सा गौरी द्विजाधिपशिखामणेः ।
कुमारं दण्डिनामानं व्यक्तशक्तिमजीजनत् ॥
स बाल एव मात्रा च पित्रा चापि व्ययुज्यत ।
अयुज्यत गरीयस्या सरस्वत्या श्रुतेन च ॥
सविक्रिये पुरे तस्मिन् परचक्रोपराधत' ।
स चचार शुभाचारः सर्वामुर्वीमुदारधीः ॥
. ...
अथाहूतः क्षितीशेन प्रशान्तोपद्रवे पुरे ।
स्वसुहृद्बन्धुमध्यस्थः स भेजे निजमास्पदम् ॥

The story goes on to mention a visit which Dandin subsequently pays to the temple of Vishnu in Mahāmallapuram in Keral country adjoining the sea—

महामल्लपुरे देव स्वैरं वारिधिसंनिधौ ।
आस्ते मुकुन्द· सानन्द फणीन्द्र इव मन्दिरे ॥

(iii) We need not of course take all the gossiping tales in the अवन्तिसुन्दरीकथा as sober history; but the present story has some verisimilitude about it. Dandin is here made a contemporary of Simhavishnu's successors Mahendravarman I (600-630) and Narasimhavarman I (630-668), the first of whom is famous as the king under whose orders were constructed the remarkable monolithic temples known as the 'Seven Pagodas' at Māmallapuram (see Smith's Early History, 3rd ed., p. 474). The trouble hinted at in the last verse above quoted is therefore probably the invasion of the Pallava

country by the Chālukya monarch, Pulakesin II, about 609 or 610 Pulakeśin was victorious at first, but was later defeated by Narasimhavarman I in 642 A D Mahendravarman is reported to have been a Jain originally, and to have been converted to faith in Śiva by a famous Tamil saint If therefore we can imagine that राजवर्मन् is a poetic variant for महेन्द्रवर्मन् or that महेन्द्रवर्मन् bore राजवर्मन् as an additional name, we have here all the evidence that we can expect from tradition for placing Dandin at the court of the Pallavas of Kāñchī in the first half of the 7th century. And as the Pallava power was at its height during this very period, their kingdom might have at this time included the old Chera or Kerala country. We may add that the king Vishnuvardhana mentioned in the earlier part of the extract can be the prince Vishnuvardhana who founded, about A. D 615, the line of the Eastern Chālukyas. Ānandapura the city I am unable to identify

(iv) The eight forms of manifestation mentioned in ii. 278 are of course the same as the अष्टविधा तनु or प्रकृति alluded to by Kālidāsa in the benedictory verse of the Śākuntala.

Notes to II. 280-281—(i) Dandin is now going to give in succession the illustrations for रसवत्, a separate one for each रस

(ii) Our Ms N, in a different hand, gives the marginal note identifying अवन्ती with वासवदत्ता Vāsavadattā was an Avantī Princess; compare Svapnavāsavadattā V. 5 An interesting question is to determine whether Dandin is referring to Bhāsa. Definite indications are unfortunately lacking. The pretended burning of Vāsavadattā at Lāvānaka is an old story not invented by Bhāsa. Many dramatists besides Bhāsa have worked on the theme. Tāpasavatsarāja is a play later than Ratnāvali (see the account given by Hultsch in Nach K. G. W Gott., 1886) Abhinavagupta in his Nātyavedavivriti (Madras Ms., vol iii, p 44) speaks of a play

of Subandhu dealing with the story of उदयन and वासवदत्ता His exact words are— तत्रास्य बहुतरव्यापिनो बहुगर्भस्वप्रायितत्तुल्यस्य नाट्यायितस्योदाहरणं महाकविसुबन्धुनिबद्धो वासवदत्तानाट्यधाराख्य: (?) समस्त एव प्रयोग. । तत्र हि बिन्दुसार: प्रयोज्यवस्तुत उदयनचरिते सामाजिकीकृतोऽप्युदयनो वासवदत्ताचेष्टिते. ..तत्र ह्युदयनं सामाजिकीकृते सूत्रधारप्रयोग:—तव सुचरितैरेव जयतीति । तत उदयन:—कुतो मम सुचरितानीति सास्र विलपति । From this it appears that this particular play made use of a play-within-the-play in the *dénouement*. There is also a newly discovered play called Vînāvāsavadatta (?) affording analogy in construction with the Bhāsa plays. Besides there are the आख्यायिकाs dealing with the story of Vāsavadattā which were probably known even to the author of Vyākaranamahabhāshya (see Kielhorn's ed, vol. ii, p 284), which however could not have contained a verse like the one given by Dandin. Seeing that Bhāsa's Svapnavāsavadattā does not contain the present verse, it is perhaps possible that Dandin is here alluding to the unknown play of Subandhu referred to by Abhinavagupta, or to some other unknown work.

(iii) In the variants to ii. 280 read—"R, B, सैषा तन्वी P, Rn;" instead of "P, R, B; ".

(iv) The following quotation from Abhinavagupta's Nātyavedavivriti (Madras ms p 204) is worth noting— चिरंतनाना चायमेव पक्ष । तथाहि दण्डिना स्वा(रसा?)लकारलक्षणेऽप्यधायि— रति: शृङ्गारता गता रूपबाहुल्ययोगेनेति । अधिरुह्य परा कोटि कोपो रौद्रात्मतां गत इत्यादि च ।

Notes to II. 282-285—(i) The stanzas ii. 282, and ii 284 are apparently of Dandin's own composition; and the same explanation might have been available in the case of ii. 280 also.

Notes to II. 286—(i) The stanza is undoubtedly reminiscent of Raghuvamśa viii. 57—

नवपल्लवसंस्तरेऽपि ते मृदु दूयेत यदङ्गमर्पितम् ।
तदिदं विषहिष्यते कथं वद वामोरु चिताधिरोहणम् ॥

Notes to II. 287-291—(i) It is difficult exactly to perceive the point of ii. 290. Possibly एषा is not to be construed with नन्दनशाखिनाम् but rather refers to certain denizens of heaven that are the topic on hand. The poet is struck to find all their wants answered by a mere tree.

Notes to II. 292—(i) Having introduced रस as constituting the essence of a variety of Alamkāra as well as of guna, Dandin guards against the possibility of every माधुर्यगुणवत् काव्य necessarily containing the रसवदलंकार, and vice versa. In माधुर्य the emphasis is primarily upon अग्राम्यता.

(ii) Dandin apparently recognises only 8 रस, ignoring शान्ति, the ninth. This is in conformity with the older view, compare नाट्यशास्त्र vii 98.

Notes to II. 293-294—(i) Udbhata thus defines ऊर्जस्विन् (p. 51)—

अनौचित्यप्रवृत्ताना कामक्रोधादिकारणात् ।
भावाना च रसानां च बन्ध ऊर्जस्वि कथ्यते ॥

A good example of it is Mālatīmādhava iii. 12—

धत्ते चक्षुर्मुकुलिनि रणत्कोकिले बालचूते
मार्गे गात्रं क्षिपति बकुलामोदगर्भस्य वायो. ।
दाहप्रेम्णा सरसबिसिनीपत्रमात्रोत्तरीय-
स्ताम्यन्मूर्तिः श्रयति बहुशो मृत्यवे चन्द्रपादान् ॥

where Mādhava the desperate lover seeks the very objects that ordinarily lovers would carefully avoid, he being regardless of life and callous to all suffering.

Notes to II. 295-297—(i) Vāmana is the only other writer besides भरत who does not recognise पर्यायोक्त Bhoja and Rudrata designate it as simply पर्याय, a name which some writers reserve for a distinct alamkāra not recognised by Dandin. A few leading definitions are here assembled—

Agnipurāna (345.18) and Bhāmaha (iii. 8)—

पर्यायोक्तं यदन्येन प्रकारेणाभिधीयते ।

Udbhata (p 51) adds the extra line—

वाच्यवाचकवृत्तिभ्या शून्येनावगमात्मना ॥

Rudrata (vii. 42)

वस्तु विवक्षितवस्तुप्रतिपादनशक्तमसदृशं तस्य ।
यदजनकमजन्यं वा तत्कथन यत् स पर्यायः ॥

Bhoja (iv. 80)—

मिषं यदुक्तिभङ्गिर्यावसरो य स सूरिभि· ।
निराकाङ्क्षोथ साकाङ्क्ष पर्याय इति गीयते ॥

Ruyyaka (p. iii)—

गम्यस्यापि भङ्ग्यन्तरेणाभिधानं पर्यायोक्तम् ।

Mammata (Ullāsa x. p. 828)—

पर्यायोक्तं विना वाच्यवाचकत्वेन यद्वच. ।

Vāgbhata (iv. 108)—

अतत्परतया यत्र कल्प्यमानेन वस्तुना ।
विवक्षित प्रतीयेत पर्यायोक्तिरियं तथा ॥

Vāgbhata (p. 36)—

ध्वनिताभिधानं पर्यायोक्ति ।

Hemachandra (p 263)—

व्यङ्ग्यस्योक्ति· पर्यायोक्तम् ।

Pratāparudrīya (p. 446)—

कारणं गम्यते यत्र प्रस्तुतात् कार्यवर्णनात् ।
प्रस्तुतत्वेन सबद्धं तत पर्यायोक्तमुच्यते ॥

Ekāvali (viii. 29)—

यत्र व्यङ्ग्यस्य सतो हेतो· कार्याभिधानभङ्गीभिः ।
स्यादभिधानं सुधिय पर्यायोक्त विदुस्तदिदम् ॥

Sāhityadarpana (x. 61)—

पर्यायोक्तं यदा भङ्ग्या व्यङ्ग्यमेवाभिधीयते ।

Kuvalayānanda (67)—

पर्यायोक्तं तु गम्यस्य वचो भङ्ग्यन्तराश्रयम् ।

and Jagannātha (p. 409)—

विवक्षितस्यार्थस्य भङ्ग्यन्तरेण प्रतिपादनम् ।

(ii) Most of the definitions (except those of Bhāmaha or Bhoja) contemplate the necessity of distinguishing an ordinary case of व्यञ्जना from पर्यायोक्त Thus गङ्गायां ग्राम: is a round about way of saying that the ग्राम is cool and holy, but it is a case of pure ध्वनि or suggestion, and not an instance of पर्यायोक्त Why? Dandin, Bhāmaha, and the earlier writers would answer that there is no poetic pretext (मिष, प्रकार) that makes the periphrasis peculiarly charming Writers who adopted the ध्वनि theory would reply that *if* the sentence is uttered merely with the primary purpose of telling us just the location of the village, and consequently if the शैत्य and पावनत्व come in only by way of a back-door suggestion, then it is not पर्यायोक्त If, however, the direct object of the speaker were to tell us that the ग्राम is शैत्यपावनविशिष्ट, and if the writer merely says गङ्गायां ग्राम: or even गङ्गातीरे ग्राम with an emphasis on गङ्गा, the case does not differ from an ordinary पर्यायोक्त except that the instance is चमत्कृतिशून्य or unpoetic, perhaps. In other words in पर्यायोक्त the व्यङ्ग्यार्थ (शैत्यादि) is itself the वाच्यार्थ or primarily intended, though it is not conveyed as a वाच्यार्थ, but only प्रकारान्तरेण. Mammata means the same thing when he writes in his Vritti—यदेवोच्यते तदेव व्यङ्ग्यम् यथा तु व्यङ्ग्य न तथोच्यते। Compare also the प्रदीप on the passage :—अत्र सन्नपि व्यङ्ग्योर्थे अतिस्फुटतया न तथातिशेते यथा उक्तेर्वैचित्र्यमिति न ध्वनित्वम् नापि गुणीभूतव्यङ्ग्यत्वम्।

(iii) Ruyyaka, Vidyānātha, and Vidyādhara go a step further They not only require that the पर्यायोक्त should convey the गम्य or the व्यङ्ग्य sense primarily; but also that the exact mode or प्रकार of conveying it be by describing the effects of it, or the cause of it, or by an analogue of it—the last two modes being recognised by Jagannātha. Compare the Rasagangādhara (p. 415)—अयं चालंकार क्वचित् कारणेन वाच्येन कार्यस्य गम्यत्वे क्वचित् कार्येण कारणस्य क्वचिदुभयोदासीनेन सबन्धिमात्रेण संबन्धिमात्रस्य चेति विपुलाविषय:। This last is a limitation of the sphere of the figure which is not generally recognised.

(iv) Paryāyokta along with two or three other alamkāras has played in the hands of Bhāmaha and

others the same rôle that was subsequently assigned to ध्वनि. Jagannātha (p 415) observes on the point as follows—ध्वनिकारात् प्राचीनैर्भामहोद्भटप्रभृतिभि. स्वग्रन्थेषु कुत्रापि ध्वनिगुणीभूतव्यङ्ग्यादिशब्दा न प्रयुक्ता इत्येतावतैव तैर्ध्वन्यादयो न स्वीक्रियन्त इत्याधुनिकाना वाचायुक्तिरयुक्तैव यत. समासोक्तिव्याजस्तुत्यप्रस्तुतप्रशसाद्यलंकारनिरूपणेन कियन्तोऽपि गुणीभूतव्यङ्ग्यभेदास्तैरपि निरूपिताः । अपरश्च सर्वोऽपि व्यङ्ग्यप्रपञ्चः पर्यायोक्तकुक्षौ निक्षिप्तः । न ह्यनुभवसिद्धोऽर्थो बालेनाप्यपह्नोतुं शक्यते । ध्वन्यादिशब्दैः परं व्यवहारो न कृत । न ह्येतावतानङ्गीकारो भवति ।

(v) The sense intended to be conveyed and the sense actually expressed by the words used in a Paryāyokta (as Dandin understands the figure) are both of them प्रस्तुत but they are not therefore of coordinate or equal importance, and there is not between the two any relation of सादृश्य etc, as there is in Samāsokti (including under the figure अप्रस्तुतप्रशंसा as defined by modern writers—see our Note (ii) to ii. 205). Hence समासोक्ति and पर्यायोक्त are adequately differentiated from one another

(vi) Bhoja gives (p 457)—

> मया विमुक्ता बहिरेव वल्लकी व्रजेदवश्यायकणैश्च सार्द्रताम् ।
> द्रुतं तदेनां करवै निचोलके कयाचिदेवं मिषता विनिर्ययें ॥

as an example of निराकाङ्क्ष पर्यायोक्त, because there is the express statement that the friend left the room under the pretext of putting back the lute into its case. Our verse ii 296 he quotes as an example of the साकाङ्क्ष variety.

Notes to. II 298–299—(i) See Note (ii) to ii. 235. Bharata, Agnipurāna, Bhāmaha, Ubdhata, Rudrata and Hemachandra do not recognise the alamkāra at all. Ruyyaka, Mammata, Bhoja, Visvanātha and Jagannātha designate it as समाधि, making समाहित a रसालकार, defined by Udbhata (p. 52) as—

> रसभावतदाभासवृत्तेः प्रशमबन्धनम् ।
> अन्यानुभावनिःशून्यरूपं यत् तत् समाहितम् ॥

Bhāmaha's illustration from Rājamitra (iii 10) points to a similar conception of the alamkāra Vāmana

makes समाहित a new category altogether in as much as he defines it (iv. 3. 29) as—यत्सादृश्यं तत्संपत्तिः समाहितम् illustrating it by the verse तन्वी मेघजलार्द्रपल्लवतया etc from the Vikramorvaśīya, Act iv, with the remark—अत्र पुरूरवसो लतायामुर्वश्याः सादृश्यं गृह्णतः सैव लतोर्वशी संपन्नेति । Ruyyaka defines the figure as—कारणान्तरयोगात् कार्यस्य सुकरत्वम् and quotes Dandin's example ; and Mammata does the same thing. Finally Jagannātha gives the definition in these words—एककारणजन्यस्य कार्यस्याकस्मिककारणान्तरसमवधानाहित-सौकर्यं समाधिः ।

(ii) The figure-of-speech known as समुच्चय (not recognised by Dandin) involves also a number of cooperating causes, and the distinction between समुच्चय and समाधि (i. e समाहित) is thus formulated in the Alamkārasarvasva (p. 161)—[यत्र] ह्येकस्य कार्यं प्रति पूर्णं साधकत्वम् अन्यस्तु कार्याय काकतालीयेनापतति तत्र समाधिर्वक्ष्यते । यत्र तु खले कपोतिकया बहूनामवतारस्तत्रायं समुच्चयः । To the same effect also Jagannātha (p. 490)—समाधौ हि एकेन कार्ये निष्पद्यमानेऽप्यन्येनाकस्मिकमापतता कारणेन सौकर्यादिरूपोऽतिशयो यत्र सपाद्यते स विषय । अस्मिंस्तु समुच्चयप्रभेदे यत्रैककार्यं संपादयितुं युगपदनेके खले कपोता इवाहमहमिकया संपतन्ति कार्यस्य च न कोऽप्यतिशयः सः ।

(iii) Bhoja distinguishes between different varieties of this figure according as the सहायाप्ति is दैवकृता or अदैवकृता, and according further as each of these is आकस्मिकी or बुद्धिपूर्वा. Dandin's example he gives as आकस्मिकी दैवकृता सहायाप्तिः ।

Notes to II. 300-303—(i) Most writers who recognise उदात्त are agreed in giving two varieties of it similar to those of Dandin. For instance,

Bhāmaha (iii. 11-13)—

उदात्तं शक्तिमान् रामो गुरुवाक्यानुरोधगः ।
विहायोपवनं राज्यं यथा वनमुपागमत् ॥
एतदेवापरेऽन्येन व्याख्यानेनान्यथा विदुः ।
नानारत्नर्धियुक्तं यत् तत् किलोदात्तमुच्यते ॥

Udbhata (p 53)—

उदात्तमृद्धिमद्वस्तु चरितं च महात्मनाम् ।
उपलक्षणतां प्राप्तं नेतिवृत्तत्वमागतम् ॥

Ruvyaka (p 183–184)—

सम्रृद्धिमद्वस्तुवर्णनमुदात्तम् । अङ्गभूतमहापुरुषचरितं च ।

Mammata (x. p 831 ff.)—

उदात्तं वस्तुन सम्पन्महता चोपलक्षणम् ।

Visvanātha (x. 94 f.)—

लोकातिशयसम्पत्तिवर्णनोदात्तमुच्यते ।
यद्वापि प्रस्तुतस्याङ्गं महतां चरितं भवेत् ॥

(ii) Some writers refuse to recognise the figure. Thus Hemachandra observes (p 293)—उदात्तं तु ऋद्धिमद्वस्तुलक्षणमतिशयोक्तेर्जातेर्वा न भिद्यते । महापुरुषवर्णनारूपं च यदि रसपरं तदा ध्वनेर्विषय । It will be noted—and Udbhata lays it down as a distinct condition—that the महापुरुषचरित must be introduced only subordinately As Pratīhārendurāja observes (p 54)— न खल्वत्र महापुरुषचेष्टित वाक्यतात्पर्यगोचरतामनुभवति। अर्थान्तरोपलक्षणपरत्वात् । यत्र च रसास्तात्पर्येणावगम्यन्ते तत्र तेषां वाक्यविश्रान्तिस्थानत्वेन चतुर्वर्गादितरप्राप्तिपरिहारोपायभूतस्थायिभावपरिपोषात्मनास्वाद्यमानत्वाद्रसवदलंकारो भवति । This disposes of the second objection of Hemachandra and serves to distinguish उदात्त from रसवत्

(iii) The उदात्त which is विभूतिवर्णनपर is not mere स्वभावोक्ति; cp Note (iii) to ii 9-13 The Alamkārasarvasva also distinguishes उदात्त from भाविक (अतीतानागतयोः प्रत्यक्षायमाणत्वम्) but this last is understood by Dandin in quite a distinct sense (cp ii 364 ff) The words of Ruyyaka are these (p. 18?f)—स्वभावोक्तौ भाविके च यथावद्वस्तुवर्णनम्। तद्विपक्षत्वेन आरोपितवस्त्वात्मन उदात्तस्यावसर । तत्रासम्भाव्यमानविभूतियुक्तस्य वस्तुनो वर्णनं कविप्रतिभोत्थापितमैश्वर्यलक्षणमुदात्तम् ।

Notes to II. 304—(i) A few leading definitions of Apahnuti are given below—

Agnipurana (345 18) same as Dandin.

Bhāmaha (iii 20) and Udbhata (p. 59)—

अपह्नुतिरभीष्टा च किंचिदन्तर्गतोपमा ।
भूतार्थापह्नवादस्या क्रियते चाभिधा यथा ॥
[निबन्धः क्रियते बुधैः ॥ Udbhata].

Rudrata (viii. 57)—

अतिसाम्यादुपमेयं यस्यामसदेव कथ्यते सदपि ।
उपमानमेव सदिति च विज्ञेयापह्नुतिः सेयम् ॥

Vāmana (iv 3 5)—

समेन वस्तुनान्यापलापोपह्नुतिः ।

Bhoja (iv. 41)—

अपह्नुतिरपह्नुत्य किंचिदन्यार्थदर्शनम् ।
औपम्यवत्यनौपम्या चेति सा द्विविधोच्यते ॥

Ruyyaka (p. 50)—

विषयस्यापह्नवेपह्नुतिः ।

Mammata (x, p. 735)—

प्रकृतं यन्निषिध्यान्यत् साध्यते सात्वपह्नुतिः ।

Vāgbhata (p 39)—

प्रकृतस्य सदृशेनापलापोपह्नुतिः ।

Vāgbhata (iv 86)—

नैतदेतदिदं ह्येतदित्यपह्नवपूर्वकम् ।
उच्यते यत्र सादृश्यादपह्नुतिरियं यथा ॥

Keśavamiśra (p 34)—

किंचिदपह्नुत्य यदन्यार्थप्रदर्शनं सापह्नुतिः ।

Hemachandra (p. 281)—

प्रकृताप्रकृताभ्या प्रकृतापलापोपह्नुतिः ।

Vidyādhara (p 380)—

निषिध्य विषयं साम्यादन्यारोपे ह्यपह्नुतिः ।

Visvanātha (x. 38f.)—

प्रकृतं प्रतिषिध्यान्यस्थापनं स्यादपह्नुतिः ।
गोपनीयं कमप्यर्थं द्योतयित्वा कथंचन ॥
यदि श्लेषेणान्यथा वान्यथयेत् साप्यपह्नुतिः ।

Jagannātha (p. 278)—

उपमेयतावच्छेदकनिषेधसामानाधिकरण्येनारोप्यमाणमुपमानतादात्म्य-
मपह्नुतिः ।

Viśveśvara (p, 235)—

प्रकृतं निषिध्य भिन्नात्मतया प्रोक्तावपह्नुतिः कथिता ।

and Achutarāya (viii. 131)—

विषयत्वनिषेधस्य सामानाधिकरण्यतः ।
आरोप्यमाणविषयितादात्म्यं स्यादपह्नुतिः ॥

(ii) It will be seen that while the majority of these definitions require that there should be a sort of a similarity between the thing negated and the thing asserted, Dandin does not admit that necessity A सादृश्यमूलक अपह्नुति, according to Dandin, constitutes what he calles तत्त्वापह्नवरूपक (see Note (iii) to ii 95). The Alamkārakaustubha clearly states the position (p. 235)— अत्र केचित् सादृश्यस्थल एवापह्नुतिः । न पञ्चेषु स्मरस्तस्य सहस्रं पत्रिणा यतः— इत्यादौ तु नापह्नुतिः किंतु प्रकृतस्य यदन्यत्वम् इत्येवंरूपातिशयोक्तिरित्याहुः । अन्ये तु...साहित्यदर्पणोक्तादिशा किंचिदपह्नुत्य कस्यचिद्दर्शनमपह्नुतिः ... इत्याहुः । Bhoja, as we have seen, admits both cases.

(iii) For the distinction between अपह्नुति and भ्रान्तिमान् consult Note (ii) to ii. 66; and for that between अपह्नुति and लेश (or व्याजोक्ति) our Note (ii) to ii. 265.

Notes to II 305-308—(i) Dandin gives only two varieties of अपह्नुति, viz विषयापह्नुति and स्वरूपापह्नुति. Rasagangādhara gives the varieties सावयव and निरवयव which are based upon a different principle of division So also are the divisions into शाब्दी where the negation is directly conveyed and आर्थी where it is suggested by words like कपट, मिष, छल, छद्म, कैतव, व्याज, वपु· आत्मन्, परिणाम, etc. More important is the six-fold division given by the Kuvalayānanda (stanzas 25-30), viz शुद्ध, हेतु, पर्यस्त, भ्रान्त, छेक, and कैतव Of these the first variety is a normal case of Apahnuti which can be made to include both the varieties recognised by Dandin, while the last is an आर्थी अपह्नुति. His other varieties with definitions and illustrations are as under—

सयुक्तिके सदारोपे हेत्वपह्नुतिरुच्यते ।
नेदमिन्दुरनङ्कत्वात् किंत्विदं मुकुरो रतेः ॥
पर्यस्तापह्नुतिर्धर्मनिह्नवोन्यत्र सिद्धये ।
नायं सुधांशु. किं तर्हि सुधांशु· प्रेयसीमुखम् ॥
भ्रान्तापह्नुतिरन्यस्य शङ्कायां भ्रान्तिवारणे ।
तापं करोति सोत्कपं ज्वरः किं न सखि स्मरः ॥
छेकापह्नुतिरन्यस्य शङ्कातस्तथ्यनिह्नवे ।
प्रज॰ ग्पन् मत्पदे लग्नः कान्तः किं न हि नूपुरः ॥

(ii) In the illustration in ii. 305 the real nature of चन्दन etc is admitted as perceivable by others · it however does not hold good in the case of the speaker himself In ii 306 the negated thing is declared to be entirely void of its very essence is assigned an altogether contradictory nature, so that the moon can no longer be called moon (अमृतदीधिति = चन्द्र). In the example in ii 304 only a part of the nature of the thing was negated, in ii. 305 even the negation of this part was tempered by limiting its विषय In ii. 306 the negation is absolute as regards its contents and its range Such seems to be the basis of Dandin's distinction

Notes to II. 309—(i) Compare Note (ii) to ii 94-95. As we saw there पूर्वम् can mean ii. 34 (प्रतिषेधोपमा), ii 36 (तत्त्वाख्यानोपमा), or ii 95 (तत्त्वापह्नवरूपक) In view of the difference of view noted above, Note (ii) to ii. 304, the temptation to accept the last of these interpretations is very strong For Dandin must have known the view which makes सादृश्य the sine qua non of अपह्नुति Bhāmaha in any case knows the view and even adopts it Differing from him Dandin considers सादृश्यमूलकापह्नुति as a variety of रूपक. He consequently must have made a slip here or we can adopt the justification of Ca— उपमारूपकयोरनतिभेदात् । There is something चिन्त्य whatever the view we finally adopt.

Notes to II. 310—(i) It is rather unfortunate that the same name (श्लेष or श्लिष्ट) should signify both a Guna and an Alamkāra. For the nature of the guna see Note (iii) to i. 43. The alamkāra has nothing to do with the guṇa

(ii) That Ślesha involves the use of paronomastic words, or words conveying more than one sense, is conceded by all. The main controversy is as to whether we should regard it as a शब्दालंकार only or an अर्थालंकार only or partly the one and partly the other. There are writers holding all these views with more or less show of reason. As so much depends in a Ślesha upon the

use of specific words it seems reasonable to treat it as a शब्दालङ्कार and to assign to it a lower place in criticism. At the same time it is necessary that we should understand the two-fold sense of the words in question. the words as words do not give us the pleasure of the figure as is done for instance by an alliteration. Hence it is equally plausible to regard the श्लेष as exclusively an अर्थालंकार, as is done by Udbhata and Alamkārasarvasvakāra Jagannātha (p 401-2) gives a clear exposition of these views in these words—सोयं श्लेषः सभङ्गोभङ्गश्चार्थालंकार एवेत्यौद्भटा ॥ उभावप्येतौ शब्दालंकारौ शब्दस्य परिवृत्त्यसहत्वादन्वयव्यतिरेकाभ्यां तदाश्रितत्वावधारणात्। ... . । इति मम्मटभट्टाः ॥ अन्वयव्यतिरेकाभ्या हि हेतुत्वावगमो घटं प्रति दण्डादेरिवास्तु । न त्वाश्रयत्वावगम । .... अन्यथा प्रत्यर्थं शब्दनिवेश इति नये पराभिमतोर्थश्लेषोपि शब्दालंकार एव स्यात् ॥ A reasonable view to hold is that of Mammata (ix, p. 626), who observes—इह दोषगुणालङ्काराणा शब्दार्थगतत्वेन यो विभागः सोन्वयव्यतिरेकाभ्यामेव व्यवतिष्ठते ॥ यत्र हि पर्यायान्तरपरिवृत्तिसहत्वं नास्ति तस्य शब्दगतत्वम् यत्र तु तत्सहत्वं तत्रार्थगतत्वमिति सिद्धान्तादिति भाव —as a commentator explains it.

(iii) Others try to get out of the difficulty by recognising a distinct variety of शब्दश्लेष and of अर्थश्लेष Thus Bhoja gives six varieties of शब्दश्लेष (ii 68ff) viz. प्रकृति, प्रत्यय, विभक्ति, वचन, पद, and भाषा. Mammata adds two more varieties to the list· वर्ण and लिङ्ग, while Bhoja includes the former under the पद variety and the latter under the प्रकृति variety. In these varieties the word-element is distinctly the all-in all For illustrations see, besides the two works in question, Sāhityadarpana pp. 457ff, and Alamkārakaustubha pp 242ff—The अर्थश्लेष on the other hand includes the cases where the use of the paronomastic words brings about prominently a comparison between the प्रकृत and the अप्रकृत statements. As we have a two-in-one statement in समासोक्ति so also we have it in अर्थश्लेष, only the method is different. Dandin does not bring out this point in his definition (and it is in this sense that we wish to have our remark on Slesha in Note (iii) to ii. 207 understood), but most other writers including even Bhāmaha (iii.14) use उपमान and उपमेय in the very definitions of the figure.—Rudrata is so much impressed by the different uses to which

paronomastic words can be put that he makes श्लेष a basic principle of subdivision for alamkāras along with वास्तव, औपम्य, and अतिशय. He gives (x 1 - 23) ten sorts of श्लेषमूलालंकारs, viz अविशेष, विरोध, अधिक, वक्र, व्याज, उक्ति, असंभव, अवयव, तत्त्व, and विरोधाभास. For illustrations see the Kāvyālamkāra itself

(iv) For the distinction of this figure from Samāsokti see Note (ii) to ii 207. Our remarks there apply to the developed conception of Ślesha leading to औपम्य as it is found in other writers. Dandin's illustrations do indeed suit the definitions of the later Ālamkārikas, but his definition is non-commital.

Notes to II 311—(i) Bhoja quotes this illustation and thus comments upon it (p 465)—अत्रायमुदीयमानश्चन्द्रमा लोकस्य हृदयं हरतीत्युक्तेर्युक्तिमाह—राजा अनुरक्तमण्डल उदयी मृदुकर कान्तिमानिति। यो ह्येवंभूतो राजा सोवश्यं लोकस्य हृदयहारी भवति। अत्रापि च प्राकरणिकेर्थेप्राकरणिक उपश्लिष्यमाण· पदानामभेदेनाभिन्नपदश्लेषो भवति।

Notes to II 312—(i) Bhoja's comment on the figure is as follows—अत्र प्रदोषो रात्रे प्रथमयाम· किमिति प्रियारहितं मा न बाधते इत्युक्तेर्युक्तिमाह—इत्थम् अनुभूयमानप्रकारेण राज्ञा सबध्नन्। कीदृशेन दोषाकरेण नक्षत्रपथवर्तिनेति। यो हि दोषाणामाकरेण राजमार्गातिगामिना च राज्ञा प्रकृष्टदोष· सबध्यते सोप्रियमवश्यं बाधत एव। तदत्र पूर्वस्मिन् प्राकरणिकेर्थे द्वितीयोर्थोप्राकरणिकः पदभेदेनोपश्लिष्यमाणो भिन्नपदश्लेषापदेशमासादयति।

Notes to II. 313—(i) Paronomasia constitutes the ingredient of so many figures that a question has been started as to whether in these several cases the alamkāra is primarily Ślesha alone, or the other figure [उपमा (ii 28), रूपक (ii 87), आक्षेप (ii. 159), व्यतिरेक (ii. 185), etc], or a संसृष्टि or mixture of both. The discussion is started by Udbhata's statement (p. 54)—

अलंकारान्तरगता प्रतिभां जनयत् पदैः।
द्विविधैरर्थशब्दोक्तिविशिष्टं तत् (श्लिष्टं) प्रतीयताम्॥

Jagannātha (p. 393ff) gives a résumé of it in these words—अयं चालंकारः प्रायेणालंकारान्तरस्य विषयमभिनिविशते तत्र किमस्य

बाधकत्वं स्यादाहोस्वित्संकीर्णत्वमुताहो बाध्यत्वमिति । अत्राहुरुद्भटाचार्याः—येन नाप्राप्ते य आरभ्यते स तस्य बाधक इति न्यायेनालंकारान्तरविषय एवायमारभ्यमाणोलकारान्तरं बाधते । न चास्य विविक्तः कश्चिदस्ति विषयो यत्र सावकाशो नान्यं बाधेत । .. .. । तस्मादुपमादिप्रतिभोत्पत्तिहेतुः श्लेष एव स्वविषये सर्वत्रालंकार' ॥ एतच्चापरे न क्षमन्ते । तथा हि . ... । एवं च सावकाशत्वाच्छ्लेषस्यालंकारान्तरापवादकत्वं न युक्तम् । अत एवोपमादीनां प्रतिभानमात्रमिति यदुक्तं तदपि न संगतम्...... . .....प्रत्युत श्लेषस्यैव प्रतिभानमात्रमिति वक्तुं युक्तम् । तस्माच्छ्लेषस्य नापवादकत्वं सकीर्णत्वं तु स्यात् ॥ अन्ये तु—अलङ्कारा हि प्राधान्येन चमत्काराधायका. स्वा स्वामाख्यां लभन्ते । त एव परोपकारकतया वर्तमानास्तां त्यजन्ति । .. .. । एवं चालंकारान्तरोपस्कारकतया स्थित' श्लेष' कथकारं स्वगृहस्थ इव श्लेषालंकारव्यपदेश वोढुमीष्टामिति बाध्यप्राय एव इत्यप्याहुः ॥ The most reasonable view to hold is that it all depends upon the particular circumstances of the case, and these differ in different illustrations, so that no hard and fast rule of universal application can be laid down.

Notes to II 314-315—(i) Dandin's classification is somewhat peculiar. Bhoja gives the varieties भिन्नपद-अभिन्नपद, भिन्नक्रिय-अभिन्नक्रिय, भिन्नकारक-अभिन्नकारक. Bhāmaha, after defining the figure (iii 14) as—

उपमानेन यत् तत्त्वमुपमेयस्य साध्यते ।
गुणक्रियाभ्यां नाम्ना च श्लिष्टं तदभिधीयते ॥

gives illustrations for श्लेषs involving सहोक्ति, उपमा, and हेतु respectively as under—

छायावन्तो गतव्याला स्वारोहा फलदायिनः ।
मार्गद्रुमा महान्तश्च परेषामेव भूतये ॥
उन्नता लोकदयिता महान्त. प्राज्यवर्षिणः ।
शमयन्ति क्षितेस्तापं सुराजानो घना इव ॥
रत्नवत्त्वादगाधत्वात् स्वमर्यादाविलङ्घनात् ।
बहुसत्त्वाश्रयत्वाच्च सदृशत्वमुदन्वता ॥

It will be seen that the last example is श्लेषमूलक हेतुपमा (ii. 50), the second, a regular श्लेषोपमा (ii 28), while the first has greatest affinity with ii. 316

Notes to II. 316—(i) Bhoja reads स्वभावमधुरा' स्निग्धाः instead of वक्रा' स्वभावमधुरा' । His comment is (p 467)—अत्र कर्षन्ति इत्येतस्यां क्रियाया दृशां दूतीना च श्लिष्टपदत्वेनावेशादयमभिन्नक्रियो नाम श्लेषविशेषः ।

Notes to II. 317—(i) Bhoja (p 466) explains the point thus—
अत्र आकर्ण्यन्ते श्लिष्यन्ते च इति क्रियापदद्वितयस्य प्राधान्यत समुच्चयेनोपात्तस्य मधुरा इत्यादिभि श्लिष्टपदै कोकिलागिर. असितेक्षणा' इति वा विशेष्यैकपदवर्ज पर्यायत. संबन्धो भवति । तद्यथा—आकर्ण्यन्ते । का । कोकिलागिर. । कीदृश्य' । मधुरा ... . । श्लिष्यन्ते च । का' । असितेक्षणा' हरिणचक्षुषः । किभूता. मदकला'..... .. इति ।

Notes to II. 318—(i) Here as also in ii. 322 below we have a combination of श्लेषवैचित्र्य with the वैचित्र्य of विरोध as exemplified in ii 334 For the distinction of this from तुल्ययोगिता see Notes to ii 330 below.

Notes to II. 319-320—Most writers with the exception of, besides Dandin, भामह, उद्भट, भोज, वामन, and रुय्यक,—to say nothing of भरत and अग्निपुराण,—admit a figure of speech called परिसंख्या which consists in a नाइगनग्वपोह An example will explain the nature of this figure—

भक्तिर्भवे न विभवे व्यसनं शास्त्रे न युवतिकामास्त्रे ।
चिन्ता यशसि न वपुषि प्रायः परिदृश्यते महताम् ॥

The Sāhityadarpana (p. 563) from which this illustration is taken goes on to observe—श्लेषमूलत्वे चास्य वैचित्र्यविशेषो यथा—यस्मिंश्च राजनि जितजगति पालयति महीं चित्रकर्मसु वर्णसंकराश्चापेषु गुणच्छेदाः इत्यादि ।

Notes to II. 321-322—(i) It is difficult to distinguish ii. 321 from ii. 87, the illustration of a श्लिष्टरूपक. All that we can say at the utmost is that in ii 87 the identity with a lotus is given an exclusive prominence, while here the king receives at least as much prominence as दक्ष or कार्तिकेय. It cannot at the same time be श्लेषोपमा illustrated in ii. 28 because there is an absence of any उपमाप्रतिपादकशब्द.

(ii) Compare Note (i) to ii. 87 and Note (i) to ii. 318 above.

Notes to II. 323—(i) Some distinctive definitions of Viśeshokti are—

Agnipurāna, same as Dandin's definit

Bhāmaha (iii. 22)—

> एकदेशस्य निगमे या गुणान्तरसंस्थितिः ।
> विशेषप्रथनायासौ विशेषोक्तिर्मता यथा ॥

Udbhata (p. 58)—

> यत सामग्र्येपि शक्तीना फलानुत्पत्तिबन्धनम् ।
> विशेषस्याभिधित्सातस्तद्विशेषोक्तिरुच्यते ॥
> दर्शितेन निमित्तेन निमित्तादर्शनेन च ।
> तस्या बन्धो द्विधा लक्ष्ये दृश्यते ललितात्मक ॥

Vāmana (IV. iii. 23)—

> एकगुणहानिकल्पनायां साम्यदार्ढ्यं विशेषोक्तिः ।

Bhoja, same as Dandin.

Ruyyaka (p 126)—

> कारणसामग्र्ये कार्यानुत्पत्तिर्विशेषोक्ति· ।

Mammata (x. p 800)—

> विशेषोक्तिरखण्डेषु कारणेषु फलावच ।

and Jagannātha (p 437)—

> प्रसिद्धकारणकलापसामान्याधिकरण्येन वर्ण्यमाना कार्यानुत्पत्तिर्विशेषोक्ति· ।—compare his definition of Vibhāvanā—कारणव्यतिरेकसामान्याधिकरण्येन प्रतिपाद्यमाना कार्योत्पत्तिर्विभावना।

(ii) While Vāmana's definition of this figure (which he illustrates by द्यूतं हि नाम पुरुषस्यासिंहासनं राज्यम्) is put down by later writers as a case of रूपक (as Jagannātha says :— अत्र हि द्यूते राज्यं तादात्म्येनारोप्यते । तत्र सिंहासनरहितं हि द्यूतं सिंहासनसहित-राज्यतादात्म्यं कथं वहेदित्यारोपोन्मूलकयुक्तिनिरासायारोप्यमाणे राज्येपि सिंहासन-राहित्यं कल्प्यते । तेन दृढारोपं रूपकमेवेदम्) it must be admitted that Dandin's conception of Viśeshokti, in as much as it does not bring the causal relation prominently to the fore, is a development from a root conception of the figure quite allied to that of Vāmana It is rather difficult to accurately distinguish this figure from कारणाक्षेप (ii 131), कार्याक्षेप (ii. 133), and विभावना (ii 199). Compare Note (ii) to ii. 131-132, Note (i) to ii 133-134, Notes (i) and (ii) to ii. 199, and Note (ii) to ii 235. Keeping ourselves strictly to the conceptions of these figures as Dandin gives them, we can say that while in a normal case of cause producing effect we have the

presence of (i) principal cause, (ii) presence of accessory causes, (iii) presence of extraordinary circumstances favouring the production of the cause, (iv) presence of agreeable natural conditions, and (v) absence of special hindrances,—all co-operating to produce the normal result,—we have—

IN कारणाक्षेप

Principal cause absent * Accessory causes present	} —Effect absent ;

IN कार्याक्षेप

Principal cause present [Extra circumstances lacking?]	} —Effect absent; *

IN विभावना 1ST KIND

Principal cause absent Extra circumstances inferrable *	} —Effect present ;

IN विभावना 2ND KIND

Principal cause absent Exceptional natural circumstances inferrable *	} —Effect present ;

IN विशेषोक्ति

Principal cause present but with special hindrances	} —Effect present through greatness of cause ; *

IN अहेतु (Bhoja iii. 18)

Principal cause present [अदृष्ट unpropitious ?]	} —Effect absent.*

The point of the figure in each case is the item marked by an asterix (*).

Notes to II. 324—(i) Bhoja reads (p. 431) जितमेवाभूत् for जितमेवासीत् His comment on the stanza is—अत्र तीक्ष्णेनाकठोरेण चायुधेन पुष्पधन्वा त्रीणि जगन्ति विजयते इति तस्य प्रभावातिशयः प्रतीयते। सेयं प्रतीयमानविशेषहेतुर्गुणवैकल्यवती विशेषोक्तिः ।

Notes to II. 325—(i) On this stanza Bhoja observes—अत्र देवकन्यकात्वाभावेप्येषा वेधसोपि तपोभङ्गं विधातुमलमिति वर्णनीयाया रूपातिशयः प्रतीयते । सेयं प्रतीयमानविशेषहेतुर्जातिवैकल्यवती विशेषोक्तिः ।

Notes to II. 326—(i) Bhoja (p 432) explains the point thus—अत्र भ्रूभङ्गादेरभावेपि योयं द्विषतां जयस्तेन वर्णनीयस्य प्रतापातिशयः प्रतीयते । सेयं प्रतीयमानविशेषहेतुः क्रियावैकल्यवती विशेषोक्ति ।

Notes to II. 327—(i) Bhoja remarks—अत्र रथादेरभावेपि जगत्त्रयविजयहेतुः स्त्रीणामपाङ्गावलोकनमभिधीयते । सेयमभिधेयविशेषहेतुर्द्रव्यवैकल्यवती विशेषोक्तिः । Bhoja however is not correct in supposing that the हेतु is here expressed. The real हेतु is the मनोहारित्व of the glances which is to be understood.

Notes to II. 328–329—(i) Bhoja reads जगत्त्रयम् for नभस्तलम्. His remarks are—अत्र रथादीनां द्रव्याणामेकचक्रत्वादिभिर्वैकल्येपि यदेतद्भगवतो भास्करस्य भुवनत्रयाक्रमणं तस्येह तेजस्विता हेतुरभिधीयते । सेयमभिधेयविशेषहेतुर्वैकल्यवद्द्रव्या नामापरा विशेषोक्तिः ।

Notes to II. 330–332—(i) We have already given a few definitions of Tulyayogitā in our Notes (i) and (iii) to ii. 48-49. We make room here for a few more-Vāgbhata (iv. 88)—

उपमेयं समीकर्तुमुपमानेन योज्यते ।
तुल्यैककालक्रियया यत्र सा तुल्ययोगिता ॥

Kuvalayānanda (43, 45, 46)—

वर्ण्यानामितरेषा वा धर्मैक्यं तुल्ययोगिता ।
....
हिताहिते वृत्तितौल्यमपरा तुल्ययोगिता ।
....
गुणोत्कृष्टैः समीकृत्य वचोन्या तुल्ययोगिता ॥

and Jagannātha (p. 317)—

प्रकृतानामेवाप्रकृतानामेव वा गुणक्रियादिरूपैकधर्मान्वयस्तुल्ययोगिता ।

(ii) It will be noted that more than one conception of this figure is current amongst the Ālamkārikas.

Vāmana. Bhāmaha, Vāgbhata, Kuvalayānandakāra, Bhoja, and Dandin are all attempting, each in his own way, to define the figure in conformity with the etymology of its name. Under the circumstances we will have to keep close to our author's conception of the figure and try to distinguish it from प्रतिवस्तूपमा (ii. 46), तुल्ययोगोपमा (ii. 48), दीपक (ii. 97), समासोक्ति (ii. 205), श्लेष (ii. 310 ff), अप्रस्तुतप्रशंसा (ii. 340), व्याजस्तुति (ii. 343) and निदर्शन (ii. 348). To begin with, in प्रतिवस्तूपमा (cp. the illustration in ii. 47) the उपमान is not intended to be extraordinarily superior to the उपमेय and the समीकरण between them is not directly expressed, but is प्रतीत only; whereas in तुल्ययोगिता there are things decidedly superior or गुणोत्कृष्ट with which an inferior thing is joined in an assertion. The समीकरण (not the साम्य) is direct, and not left to be suggested Further, the intention in the present figure is either स्तुति or निन्दा, and this is absent in प्रतिवस्तूपमा

(iii) In तुल्ययोगोपमा (ii 48) we have the superior and inferior relation between the things and an attempt to equate them, as in तुल्ययोगिता. But while in the former उपमा is consciously sought to be expressed by reference to identical क्रिया (or गुण), in the latter the उपमा relation is subordinate and the point of it is not fully brought out. Further in तुल्ययोगिता the desire to praise or blame is prominently present, the same being absent in the उपमा variety

(iv) Consider the दीपक illustrations in ii. 99, and ii. 100. In these there is no अधिकहीन relation and no स्तुतिनिन्दा intended as a definite end. Further, the point of similarity is expressed with one statement and has to be supplied with the other. So the distinction of these varieties from तुल्ययोगिता is quite obvious

(v) In a समासोक्ति the two things are तुल्य, neither being by nature अधिक or हीन. Besides, only one of them (प्रकृत or अप्रकृत) is expressed directly, the other being प्रतीत only. Nor is there here any conscious desire to praise or blame. In तुल्ययोगिता, besides the अधिक-

हीन relation and स्तुतिनिन्दाप्रयोजन, we are required to make an express mention of the two objects compared.

(vi) Though the illustration of a श्लेष (ii. 310 ff.) might offer points of comparison with तुल्ययोगिता, the figure श्लेष always turns upon an unmistakable peculiarily which is its sufficient distinctiveness. The paronomasia in ii. 332[d] is not intended or indispensable.

(vii) Aprastutapraśamsā as Dandin conceives it involves स्तुति, if not स्तुति or निन्दा, but there is an absence of अधिकहीन relation, and an implication of प्रस्तुत through अप्रस्तुत statement, in place of the direct statement of the two found in a तुल्ययोगिता.

(viii) Vyājastuti (ii. 343) involves स्तुति (or निन्दा) but it is feigned And it is a स्तुति made of a certain thing which might not be joined with any thing else in simile. A तुल्ययोगिता is necessarily based upon a relation between at least two things

(ix) In निदर्शन the साम्य between the two things is not a well-established fact so that we could know before hand which is गुणोत्कृष्ट or गुणनिकृष्ट. The साम्य is evolved just in the very act presented to our eyes.

Notes to II. 333-339—(i) All writers except Bharata admit विरोध as a distinct figure. A few leading definitions are given below :—

Agnipurāna (344. 28)—

संगतीकरणं युक्त्या यदसंगच्छमानयोः ।
विरोधपूर्वकत्वेन तद्विरोध इति स्मृतम् ॥

Bhāmaha (iii. 24) and Udbhata (p 59)—

गुणस्य वा क्रियाया वा विरुद्धान्यक्रियाभिदा [v. 1 वचः] ।
या [v.l. यद्] विशेषाभिधानाय विरोधं तं विदुर्बुधा [v.l प्रचक्षते]॥

Rudrata (ix. 30)—

यस्मिन् द्रव्यादीना परस्परं सर्वथा विरुद्धानाम् ।
एकत्रावस्थानं समकालं भवति स विरोधः ॥

Vāmana (IV. iii. 12) and Ruyyaka (p. 121)—

विरुद्धाभासत्वं विरोधः ।

Bhoja (iii. 24)—

विरोधस्तु पदार्थानां परस्परमसंगतिः ।
असंगतिः प्रत्यनीकमधिकं विषमश्च सः ॥

Mammata (X. p. 807)—

विरोधः सोविरोधेपि विरुद्धत्वेन यद्वचः ।

Vāgbhata (iv. 121)—

आपाते हि विरुद्धत्वं यत्र वाक्येन तत्त्वतः ।
शब्दार्थकृतमाभाति स विरोधः स्मृतो यथा ॥

Vāgbhata (p. 38)—

अविरोधेपि विरोधप्रतीतिर्विरोधः । साक्षाद्विरोधे तु काव्यत्वासंभवात् ।

Keśavamiśra (p. 35)—

विरोधो द्विविधः । पारमार्थिकाविरोधेपि औचित्येन विरुद्धतया प्रतीयते यत्र । द्वितीयस्तु यथाश्रुते विरोध[?धा]संधानेपि यत्राभिप्रेतार्थमादाय विरोधः । अयमेव विरोधाभास इत्युच्यते ।

Hemachandra (p. 269)—

अर्थाना विरोधाभासो विरोधः ।

Vidyādhara (viii. 33)—

स्फुरति विरोधाभासे भवति विरोधाभिधो दशधा ।

Vidyānātha (p. 416)—

आभासत्वे विरोधस्य विरोधालंकृतिर्मता ।

Viśvanātha (x 68)—

जातिश्चतुर्भिर्जात्याद्यैर्गुणो गुणादिभिस्त्रिभिः ।
क्रिया क्रियाद्रव्याभ्या यद्द्रव्यं द्रव्येण वा मिथः ॥
विरुद्धमेव भासेत विरोधोसौ दशाकृति· ।

Kuvalayānanda (st. 75)—

आभासत्वे विरोधस्य विरोधाभास इष्यते ।
विनापि तन्वि हारेण वक्षोजौ तव हारिणौ ॥

Jagannātha (p. 427)—

एकाधिकरणसंबद्धत्वेन प्रतिपादितयोरर्थयोर्भासमानैकाधिकरणसंबद्धत्व-मेकाधिकरणासंबद्धत्वभानं वा विरोधः ।

Viśveśvara (p. 321)—

अविरोधेपि विरोधो यत्रोक्तः स्याद्विरोधः सः ।

Achyutarāya (viii. 202)—

विरोधस्याल्पभासश्चेद्विरोधाभास उच्यते ।

(ii) The figure is said to be शाब्द when a word like अपि is used in the statement; otherwise it is आर्थ. This division is however disputed (cp. Rasagangādhara p 428). It is called शुद्ध when not based upon श्लेष or paronomasia. Dandin's last example (ii. 339) is श्लेषमूलक. The ten-fold division of the figure given by most writers is, like that of स्वभावोक्ति or दीपक, based upon the four-fold संकेत of words recognised by grammarians Jagannātha (p 428) rightly calls this classification अहृद्य Bhoja gives four kinds, viz. असंगति, प्रत्यनीक, अधिक, and विषम. Rudrata gives 13 varieties, denying the validity of जातिद्रव्यविरोध, and adding 4 additional varieties (cp. ix. 33, exemplified in ix. 41-44) not generally recognised by other ālamkārikas. Dandin's classification is based on no definite principles.

(iii) Virodha enters into the composion of a number of other figures such as उपमा (ii 33), रूपक (ii. 84), दीपक (ii 109), etc, while figures like विभावना or certain varieties of आक्षेप are, on ultimate analysis, special kinds of विरोध only. Cp. the list of विरोधमूलक figures on p. 69 above, as also Note (iii) to ii 199. Hemachandra in fact even observes (p 272) —एवं च विभावनाविशेषोक्त्यसंगतिविषमाधिकव्याघाततद्गुणाः पृथगलंकारत्वेन न वाच्याः। विरोध एवान्तर्भावात्। The Kāvyaprakāśakāra however takes a different view. These alamkāras, as being special cases of विरोध and having a distinct charm of their own, *can* be considered as independent figures. For he says (about असंगति, p. 871)—एषा च विरोधबाधिनी न विरोध· .... अपवादविषयपरिहारेणोत्सर्गस्यावस्थितेः।

(iv) Strictly speaking every poetical identification such as मुखं कमलम् involves an element of विरोध; but that has to be ignored. Jagannātha observes (p. 430)— इह हि अलंकारवर्गे यो यत्र सहृदयचमत्कृतिपथमवतरति स एव तत्रालंकार इति निर्विवादम्। एवं च रूपके..... यद्यप्यस्ति विरोधस्तथापि न स तत्र प्रतिपिपादयिषितः। . ..... । विरोधस्थले तु कुसुमानि शराः इत्यादौ ....अभेदस्य... विरोधोत्थापनार्थमुपात्तस्याचमत्कारित्वात् रूपकालंकारत्वमयुक्तम्।

(v) Dandin and Bhāmaha are alone in putting विशेषदर्शन specially into the very definition of this figure Other definitions imply this.

(vi) In ii. 339 the reading दुःशासनीयत्वं etc. for विश्वसनीयत्वं etc. is worth noting It is a deliberate attempt to improve the original

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Notes to II. 340–342—(i) Dandin understands अप्रस्तुतप्रशंसा in the literal sense of अप्रस्तुतस्य [प्रस्तुतनिन्दार्थं] प्रशंसा, and so strictly limits the application of this figure to this case alone Cp note (ii) to ii 205, where (p. 143 line 11 from bottom) read 'latter' for 'former' and 'former' for 'latter'. The definitions of other writers for this figure are—

Bhāmaha (iii 28)—

अधिकारादपेतस्य वस्तुनोऽन्यस्य या स्तुतिः ।
अप्रस्तुतप्रशंसेति सा चैवं कथ्यते यथा ॥

Udbhata (p 61) reads the second line thus—

अप्रस्तुतप्रशंसेयं प्रस्तुतार्थानुबन्धिनी ॥

Vāmana (IV. iii. 4) and Vāgbhata (p. 36)—

[उपमेयस्य] किंचिदुक्तौ [समानवस्तुन्यास] अप्रस्तुतप्रशंसा ।

Bhoja (iv. 52)—

अप्रस्तुतप्रशंसा स्यादस्तोतव्यस्य या स्तुतिः ।
कुतोपि हेतोर्वाच्या च प्रत्येतव्या च सोच्यते ॥

Ruyyaka (p. 104)—

अप्रस्तुतात् सामान्यविशेषभावे कार्यकारणभावे सारूप्ये च प्रस्तुतप्रतीतावप्रस्तुतप्रशंसा ।

Mammata (x, p. 750)—

अप्रस्तुतप्रशंसा या सा सैव प्रस्तुताश्रया ।
कार्ये निमित्ते सामान्ये विशेषे प्रस्तुते सति ॥
तदन्यस्य वचस्तुल्ये तुल्यस्येति च पञ्चधा ॥

Vāgbhata (iv. 134)—

प्रशंसा क्रियते यत्राप्रस्तुतस्यापि वस्तुन ।
अप्रस्तुतप्रशसा तामाहुः कृतधियो यथा ॥
स्वैरं विहरति स्वैरं शेते स्वैरं च जल्पति ।
भिक्षुरेकः सुखी लोके राजचौरभयोज्झितः ॥

Jagannātha (p 402)—

अप्रस्तुतेन व्यवहारेण सादृश्यादिवक्ष्यमाणप्रकारान्यतमप्रकारेण प्रस्तुतव्यवहारो यत्र प्रशस्यते साप्रस्तुतप्रशंसा, adding in explanation, प्रशंसनं च वर्णनमात्रम् न तु स्तुतिः ।

(ii) It will be seen that while to later writers—

अप्रस्तुतवर्णनेन प्रस्तुतवर्णनप्रतीतिः is अप्रस्तुतप्रशंसा ;

to Daṇḍin—

अप्रस्तुतप्रशंसनेन प्रस्तुतनिन्दाप्रतीतिः is अप्रस्तुतप्रशंसा.

This has saved Daṇḍin from the necessity (i) of distinguishing this figure from समासोक्ति, अर्थान्तरन्यास, श्लेष, etc.; and (ii) of explaining the circumstances which make it possible for the अप्रस्तुत to suggest प्रस्तुत These circumstances give the several varieties of the figure as admitted by subsequent writers In order to show how very complicated the whole business of classification has become at the hands of these later writers we give below a tabular statement based on the Kāvyaprakāśa—

अप्रस्तुतप्रशंसा {
(i) कार्ये प्रस्तुते कारणाभिधानम्
(ii) कारणे प्रस्तुते कार्याभिधानम्
(iii) सामान्ये प्रस्तुते विशेषाभिधानम्
(iv) विशेषे प्रस्तुते सामान्याभिधानम्
(v) तुल्ये प्रस्तुते तुल्यान्तराभिधानम्

Variety (v) further divided into

A Use of श्लिष्ट words for विशेषण + विशेष्य	B. Through व्यवहारारोप as in समासोक्ति (with विशेषण alone श्लिष्ट)	C. Through simple सादृश्य

Or again, independently, into

A1. अनध्यारोपेण	B1. अध्यारोपेण	C1. अंशेष्वध्यारोपेण

(iii) Bhoja gives for अप्रस्तुतप्रशंसा the twofold classification into वाच्या and प्रत्येतव्या, his instance for the latter being Daṇḍin's illustration in ii. 341 paraphrased, viz.—

कामं वनेषु हरिणास्तृणानि खादन्त्ययत्नसुलभानि ।
विदधति धनिषु न दैन्यं ते किल पशवो वयं सुधियः ॥

The वाच्या variety he illustrates by—

पङ्गो वन्द्यस्त्वमसि न गृहं यासि योऽर्थी परेषां
धन्योऽन्ध त्वं धनमदवतां नेक्षसे यन्मुखानि ।
श्लाघ्यो मूक त्वमपि कृपणं स्तौषि नार्थाशया यः
स्तोतव्यस्त्वं बधिर न गिरं यः खलानां शृणोषि ॥

Notes to II. 343-347— (i) A few representative definitions of this figure are—

Bhāmaha (iii. 30)—

दूराधिकगुणस्तोत्रव्यपदेशेन तुल्यताम् ।
किंचिद्विधित्सोर्या निन्दा व्याजस्तुतिरसौ यथा ॥

Udbhata (p 61)—

शब्दशक्तिस्वभावेन यत्र निन्देव गम्यते ।
वस्तुतस्तु स्तुतिश्रेष्ठा व्याजस्तुतिरसौ मता ॥

Rudrata (x. 11)—

यस्मिन् निन्दा स्तुतितो निन्दाया वा स्तुतिः प्रतीयेत ।
अन्या विवक्षिताया व्याजश्लेषः स विज्ञेयः ॥

Vāmana (IV iii. 24)

संभाव्यविशिष्टकर्माकरणान्निन्दा स्तोत्रार्था व्याजस्तुतिः ।

Bhoja (iv. 56)—

दोषस्य यो गुणीभावो दोषीभावो गुणस्य यः ।
स लेशः स्यात्ततो नान्या व्याजस्तुतिरपीष्यते ॥

Ruyyaka (p. 112)—

स्तुतिनिन्दाभ्यां निन्दास्तुत्योर्गम्यत्वे व्याजस्तुतिः ।

Mammata (x, p. 815)—

व्याजस्तुतिर्मुखे निन्दा स्तुतिर्वा रूढिरन्यथा ।

Hemachandra (p. 276)—

स्तुतिनिन्दयोरन्यतरपरता व्याजस्तुतिः ।

Vidyādhara (viii. 30)—

यत्र प्रक्रान्ताया स्तुतौ कथंचित् प्रतीयते निन्दा ।
निन्दायां स्तुतिरथवा सेयं व्याजस्तुतिर्द्विविधा ॥

Vidyānātha (p. 443)—

निन्दया वाच्यया यत्र स्तुतिरेवावगम्यते ।
स्तुत्या वा गम्यते निन्दा व्याजस्तुतिरसौ मता ॥

and Jagannātha (p. 416)—

आमुखप्रतीताभ्यां निन्दास्तुतिभ्यां स्तुतिनिन्दयोः क्रमेण पर्यवसानं व्याजस्तुतिः ।

(ii) It will be noted that all writers except Dandin, Bhāmaha, Udbhata, and Vāmana consider both निन्दया स्तुतिः and स्तुत्या निन्दा as the legitimate spheres of this figure. It is not certain therefore whether Dandin really would permit the उपलक्षण which we have put upon the definition in our Sanskrit Commentary ii. 343[7]. Rudraṭa gives the figure as a variety of श्लेषमूलक figures, and so requires that it be based necessarily upon paronomasia Bhoja, finally, makes no distinction between व्याजस्तुति and लेश defined as in Kāvyādarśa ii. 268.

(iii) According to Dandin's view it seems that Leśa No. 2 is distinguished by the presence of a subtle element in the praise or blame, while in a व्याजस्तुति no such subtle element is necessary. This is the only distinction between these two figures. Hence we must either suppose that Dandin did not intend to accept Leśa No. 2 without reserve, or that Bhoja is justified in making लेश = व्याजस्तुति.

(iv) In an अप्रस्तुतप्रशंसा there are two things: a प्रस्तुत and an अप्रस्तुत. Further the स्तुति of the अप्रस्तुत is real and not intended to be withdrawn. So also the निन्दा of the अप्रस्तुत. The स्तुति and निन्दा, it is also to be noted, is of two distinct things: it is not a case that the same thing is outwardly censured but really praised [and vice versa], as in a व्याजस्तुति

(v) Similarly, while in व्याजस्तुति the apparent निन्दा is to be ultimately set aside, and स्तुति obtained by implication, the case is not one of simple ध्वनि, in as much as the वाच्य is here entirely thrown overboard—a thing which does not necessarily happen in an ordinary ध्वनि. Cp. on the point Jagannātha (p. 416)—अत एव नास्या ध्वनित्वम् । ध्वनौ हि वाच्येनागूरणमहिम्नार्थान्तरमवगम्यते । न चैवं प्रकृते ।

(vi) Bhoja quotes both the examples given by Dandin and remarks (p. 410)—व्याजस्तुतिर्गुणदोषीभावलक्षणाल्लेशान्न पृथक् ।

(vii) In ii. 345c °वंश्यस्य is a better reading than °वंशस्य, but we have no Ms. authority for adopting the improved reading.

Notes to II. 348-350—(i) A few representative definitions of निदर्शन or निदर्शना are here assembled. The figure is not recognised by भरत, अग्निपुराण, रुद्रट, हेमचन्द्र, केशवमिश्र, and both the वाग्भटs —

Bhāmaha (iii. 32)—

क्रिययैव विशिष्टस्य तदर्थस्योपदर्शनात् ।
ज्ञेया निदर्शना नाम यथेववतिभिर्विना ॥

Udbhata (p. 62)—

अभवन्वस्तुसंबन्धो भवन् वा यत्र कल्पयेत् ।
उपमानोपमेयत्वं कथ्यते सा विदर्शना ॥

Vāmana (IV. iii. 20)—

क्रिययैव स्वतदर्थान्वयख्यापनं निदर्शनम् ।

Bhoja (iii. 31)—

दृष्टान्तः प्रोक्तसिध्द्यै यः सिद्धेर्थे तन्निदर्शनम् ।
पूर्वोत्तरसमत्वे तदृजु वक्रं च कथ्यते ॥

Ruyyaka (p. 76)—

संभवतासंभवता वा वस्तुसंबन्धेन गम्यमानं प्रतिबिम्बकरणं निदर्शना ।

Mammata (x, p. 744 ff.)—

[निदर्शना] अभवन् वस्तुसंबन्ध उपमापरिकल्पकः ।
स्वस्वहेत्वन्वयस्योक्तिः क्रिययैव च सापरा ॥

Vidyādhara (viii. 19)—

प्रतिबिम्बनस्य करणं संभवता यत्र वस्तुयोगेन ।
गम्यमसंभवता वा निदर्शना सा द्विधाभिमता ॥

Vidyānātha (p. 433)—

असंभवद्धर्मयोगादुपमानोपमेययोः ।
प्रतिबिम्बक्रिया गम्या यत्र सा स्यान्निदर्शना ॥

Viśvanātha (x. 51)—

संभवन्वस्तुसंबन्धोसंभवन्वापि कुत्रचित् ।
यत्र बिम्बानुबिम्बत्वं बोधयेत् सा निदर्शना ॥

Kuvalayānanda (st. 52 ff.)—

वाक्यार्थयोः सदृशयोरैक्यारोपो निदर्शना ।
यद्दातुः सौम्यता सेयं पूर्णेन्दोरकलङ्कता ॥
पदार्थवृत्तिमप्येके वदन्त्यन्यां निदर्शनाम् ।
त्वन्नेत्रयुगुलं धत्ते लीलां नीलाम्बुजन्मनः ॥
अपरां बोधनं प्राहुः क्रिययासत्सदर्थयोः ।
नश्येद्राजविरोधीति क्षीणं चन्द्रोदये तमः ॥

Jagannātha (p. 339)—

उपात्तयोरर्थयोरार्थाभेद औपम्यपर्यवसायी निदर्शना ।

and Viśveśvara (p. 262)—

उपमापर्यवसन्नो यत्रार्थोन्योन्यमन्वयानर्हः ।
यच्च क्रियया कारणकार्यान्वयधीर्निदर्शना सोक्ता ॥

(ii) It will be observed that Dandin, Bhāmaha, Vāmana, and others admit what is known as the बोधन-निदर्शना as the only variety of the figure, while Mammata and most other writers admit an additional variety. Dandin's conception of this figure has the advantage of keeping true to the etymological sense of the figure.

(iii) This बोधननिदर्शना is the same as the सम्भवद्वस्तुनिदर्शना of Ruyyaka, Viśvanātha, and most later writers As Appaya Dīkshita observes in his Chandrikā (p. 74)— स्वक्रियया परान् प्रति सदसदर्थबोधनं संभवदेव समतां गर्भीकरोति । To the same effect also Jagannātha (p 345). The second, and with later writers, the more usual variety is असंभवद्वस्तुनिदर्शना divided into वाक्यार्थनिदर्शना and पदार्थनिदर्शना, a good example of the former being Mudrārākshasa (vii 6)—

केनोत्तुङ्गशिखाकलापकपिलो बद्धः पटान्ते शिखी
पाशैः केन सदागतेरगतिता सद्यः समापादिता ।
केनानेकपदानवासितसटः सिंहोऽर्पितः पञ्जरे
भीमः केन च नैकनक्रमकरो दोर्भ्यां प्रतीर्णोर्णवः ॥

The qualification which requires a बिम्बप्रतिबिम्ब relation between the two statements is to be noted. This relation has to be assumed in order to explain the prima facie impossiblility of the relation between the two statements, which is dogmatically asserted. As Dandin does not recognise this असंभवत् variety, we need not enter in details into the exact scope of the figure as also its distinction from दृष्टान्त, which is another figure not recognised by our author. See on the point Alamkārasarvasva (p. 77)

(iv) Bhoja (p. 299 ff.) introduces in Dandin's निदर्शना one or two minor principles of sub-division. The similarity is directly asserted in the statement or is left to be inferred. The former is ऋजु the latter,

वक्र. Further we have cases when there is a complete दृष्टान्त statement given at first, the दार्ष्टान्तिक statement being given almost as an after-thought; or the relation is the reverse of this; or the two statements are simultaneous. According to Bhoja, Daṇḍin's first example (ii. 349) is पूर्वमृजु, his second (ii. 350), सममृजु. His comment on ii. 354 is—अत्र राजविरुद्धानामिति श्लिष्टपदेन दर्शयन्तीति वर्तमानकाललक्षणात् सद्य इति ताद्धितेन च समकालमेव दृष्टान्तदार्ष्टान्तिकयोः शब्दत ऋजूक्त्यैवोक्तत्वादिदमृजु समं च निदर्शनम् ।

Notes to II. 351-354—(i) A few other definitions of this figure are—

Agnipurāna (344 23)—

सहोक्तिः सहभावेन कथनं तुल्यधर्मिणाम् ।

Bhāmaha (iii 38) and Udbhata (p. 67)—

तुल्यकाले क्रिये यत्र वस्तुद्वयसमाश्रये [समाश्रिते v l.] ।
पदेनैकेन कथ्येते सहोक्तिः सा मता यथा [सताम् v. l] ॥

Rudrata (viii. 99 f)—

सा हि सहोक्तिर्यस्या प्रसिद्धदूराधिकक्रियो योर्थः ।
तस्य समानक्रिय इति कथ्येतान्यः समं तेन ॥
यत्रैककर्तृका स्यादनेककर्माश्रिता क्रिया तत्र ।
कथ्येतापरसहितं कर्मैकं सेयमन्या स्यात् ॥

Vāmana (iv. 3. 28)—

वस्तुद्वयक्रिययोस्तुल्यकालयोरेकपदाभिधानं सहोक्तिः ।

Bhoja (iv. 57 ff)—

कर्त्रादीनां समावेशः सहान्यैर्यः क्रियादिषु ।
विविक्तश्चाविविक्तश्च सहोक्तिः सा निगद्यते ॥
यत्रानेकोपि कर्त्रादिः प्रविविक्तैः क्रियादिभिः ।
विविक्तभावं लभते विविक्ता सापि कथ्यते ॥

Ruyyaka (p. 81)—

उपमानोपमेययोरेकस्य प्राधान्यनिर्देशेपरस्य सहार्थसंबन्धे सहोक्तिः ।

Mammata (x, p 817)—

सा सहोक्तिः सहार्थस्य बलादेकं द्विवाचकम् ।

Vāgbhaṭa (iv. 119)—

सहोक्तिः सा भवेद्यत्र कार्यकारणयोः सह ।
समुत्पत्तिः कथाहेतोर्वक्तुं तज्जन्मशक्तिताम् ॥

Vāgbhaṭa (p. 38)—

सहभावकथनं सहोक्तिः ।

Keśavamiśra (p. 36)—

समानकालोक्तिः सहोक्तिः । सा द्वयी—उदासीनयोस्त्वराप्रतिपत्तये कार्यकारणयोरपि ।

Hemachandra (p. 273)—

सहार्थबलाद्धर्मस्यान्वयः सहोक्तिः ।

Vidyānātha (p. 400)—

सहार्थेनान्वयो यत्र भवेदतिशयोक्तितः ।
कल्पितौपम्यपर्यन्ता सा सहोक्तिरितीष्यते ॥

Viśvanātha (x. 55)—

सहार्थस्य बलादेकं यत्र स्याद्वाचकं द्वयोः ।
सा सहोक्तिर्मूलभूतातिशयोक्तिर्यदा भवेत् ॥

and **Jagannātha** (p 357)—

गुणप्रधानभावावच्छिन्नसहार्थसंबन्धः सहोक्तिः ।

(ii) The statement of simultaneity between the qualities or actions of two objects, which constitutes the essence of this figure, is not a matter-of-fact description as in पुत्रेण सहागतः पिता It is अतिशयोक्तिमूलक. Ruyyaka however goes further and says (p 81)—तत्र नियमेनातिशयोक्तिमूलत्वमस्याः । सा [अतिशयोक्तिः] च कार्यकारणप्रतिनियमविपर्ययरूपा अभेदाध्यवसायरूपा च । अभेदाध्यवसायश्च श्लेषभित्तिकोऽन्यथा वा । Ruyyaka thus recognises, amongst others, a variety of सहोक्ति based on कार्यकारणपौर्वापर्यविपर्यय, giving as an example—भवदपराधैः सार्धं सतापो वर्धतेतरामस्याः । Jagannātha refuses however to recognise this variety. As Alamkārakaustubha (p. 331) observes—कार्यकारणयोः पौर्वापर्यविपर्ययात्मकातिशयोक्तिमूलभेदस्तु प्राचीनोक्तो न युक्तः । तत्रातिशयोक्तेरेवालंकारत्वसंभवात् ।

तव कोपोरिनाशश्च जायेते युगपन्नृप ।

इत्यतिशयोक्त्यपेक्षया

तव कोपोरिनाशश्च सहैव नृप जायते ।

इति सहोक्तौ विच्छित्ति[=चमत्कार]विशेषाननुभवात् । The relation between the two objects brought together in a सहोक्ति should be merely गुणप्रधानभाव (cp. Pāṇini II iii. 19, सहयुक्तेऽप्रधाने). Dandin would endorse the view of Jagannātha

though his conception of अतिशयोक्ति, as we have seen (Notes, p. 146-47), is somewhat different. The हेत्वलंकार illustrated by Dandin in ii. 256 would be considered by Ruyyaka as सहोक्ति; but the very fact that Daṇḍin regards it as a separate alamkāra proves his non-acceptance of पौर्वापर्यविपर्ययमूला सहोक्ति variety. In none of the examples given by Dandin for सहोक्ति is there in evidence a कार्यकारण relation, the real cause in ii. 352 and ii. 353 being प्रियजनविरह and in ii. 354, probably, प्रियजनसंनिधान.

Notes to II. 355-356—(1) The figure is defined by Daṇḍin in ii. 351, latter half Other definitions for this figure are—

Bhāmaha (iii. 40)—

विशिष्टस्य यदादानमन्यापोहेन वस्तुनः ।
अर्थान्तरन्यासवती परिवृत्तिरसौ यथा ॥

Udbhata (p. 69)—

समन्यूनविशिष्टैस्तु कस्यचित् परिवर्तनम् ।
अर्थानर्थस्वभावं यत् परिवृत्तिरभाणि सा ॥

Rudrata (vii. 77)—

युगपद्दानादाने अन्योन्यं वस्तुनोः क्रियेते यत् ।
क्वचिदुपचर्येते वा प्रसिद्धितः सेति परिवृत्तिः ॥

Vāmana (IV. iii. 16)—

समविसदृशाभ्यां परिवर्तनं परिवृत्तिः ।

Bhoja (iii. 29 f.)—

व्यत्ययो वस्तुनो यस्तु यो वा विनिमयो मिथः ।
परिवृत्तिरिहोक्ता सा काव्यालंकारलक्षणे ॥
सा त्रिधा व्यत्ययवती तथा विनिमयात्मिका ।
तृतीया चोभयवती निर्दिष्टा काव्यसूरिभिः ॥

Ruyyaka (p. 152)—

समन्यूनाधिकानां समाधिकन्यूनैर्विनिमयः परिवृत्तिः ।

and Jagannātha (p. 481)—

परकीययत्किंचिद्वस्त्वादानविशिष्टं परस्मै स्वकीययत्किंचिद्वस्तुसमर्पणं परिवृत्तिः ।

(ii) Two points deserve to be noted. The barter ought to be कविकल्पित and charming An actual commercial transaction howsoever noteworthy cannot be an instance of this figure. Secondly, there ought to be a regular sales-agent in the transaction. Accordingly a case like—किमित्यपास्याभरणानि यौवने धृतं त्वया वार्धकशोभि वल्कलम् or किशोरभावं परिहाय रामा बभार कामानुगुणा प्रणालीम् where there is only a व्यत्यय or किंचित् त्यक्त्वा किंचिदादानमात्रम् cannot be a regular परिवृत्ति in the normal acceptance of the term विनिमय. Mammata and Jagannātha also are against admitting व्यत्यय, while वामन and रुय्यक admit it. Bhoja attempts to hold the balance evenly by recognising व्यत्यय as a sub-variety of Parivritti. His example (p. 297) is—

> जो तीअ अहराउ रत्तिं उव्वासिओ पिअअमेण ।
> सोच्चिअ दीसइ गोसे सवत्तिणअणेसु संकन्तो ॥
> [यस्तस्या अधररागो रात्रावुद्वासितः प्रियतमेन ।
> स एव दृश्यते प्रातः सपत्नीनयनेषु संक्रान्तः ॥]

(iii) In the above example several things belong to or reside in one and the same object. Conversely we can have a case where one object resides in succession in several places Both these are taken by Mammata and later writes to be instances of पर्याय (an alamkāra not recognised by our author) which is thus defined by Jagannātha (p. 478)—क्रमेणानेकाधिकरणकमेकमाधेयमेकः पर्यायः । क्रमेणानेकाधेयकमेकमधिकरणमपरः ।

Notes to II. 357—(i) Vāgbhata the author of the काव्यानुशासन is the only writer besides भामह and दण्डिन् to recognise आशीः as a figure of speech. Vāgbhata defines it as (p. 46)—इष्टार्थस्याशंसनम् while the definition of Bhāmaha (iii. 54) is—

> आशीरपि च केषांचिदलंकारतया मता ।
> सौहृदस्याविरोधोक्तौ प्रयोगोस्याश्च तद्यथा ॥

Hemachandra (p. 294) declares himself against the recognition of this figure in the words—आशीस्तु प्रियोक्तिमात्रं भावज्ञापकेन गुणीभूतव्यङ्ग्यस्य विषयः । See his commentary on the passage.

(ii) At the same time it is necessary to point out that the 36 embellishments of speech involving specific emotional modes which are enumerated by Bharata at the beginning of the 16th Chapter of the Nātyaśāstra, and which occur also in Jayadeva's Chandrāloka, Mayūkha iii, include (along with such things as गुणकीर्तन, प्रोत्साहन, आक्रन्द, प्रतिषेध, परिदेवन, etc.) आशीः or benediction Now it must be admitted that, in a given situation, benediction can become a very effective mode of expressing one's thoughts; and a dramaturgist has every right to collect all such effective modes of expression together. But why Dandin should have selected only one of them for inclusion amongst the regular अलंकारs cannot be determined. We may however point out in passing that some others out of the 36 have been universally regarded as forming the basis of some of the regular figures.

(ii) It is worth noting—as pointing to an independence of tradition and perhaps an absence of interdependence between Dandin and Bhāmaha—that Dandin takes आशीः as a regular benediction. Bhāmaha gives two illustrations for the figure. In the first (see our Com. ii. 357[8–11]) two friends, who have been estranged from one another by malicious and mendacious go-betweens, perceive their error, and one of them calls upon the other to join hands again. On this Hemachandra remarks—तत्र च तस्य चेतोवृत्तिविशेष' स्नेहात्मा रतिभावविशेषरूप आशीर्द्वारेण प्रतीयत इति भावध्वनिरेवायम् । .... । अत्र आशास्यमानस्य मैत्रीसंबन्धस्योपनिबन्धो न त्वप्राप्तप्राप्तीच्छात्मिका आशिष. । In the second example also (see our Com. ii. 357[12–13]), Hemachandra points out that the hostile cities have already been vanquished. Hence, तथाविधानां शत्रुनगरीणां दर्शनमत्र प्राप्तकालतयाऽभ्यनुज्ञायते । The illustration given by Dandin is of course अप्राप्तप्राप्तीच्छात्मिका आशीः । And the same is the case with Vāgbhata.

Notes to II. 358–359[ab].—(i) Before winding up his treatment of the regular alamkāras and passing on to a consideration of the mixed alamkāras (ii. 360), Dandin

vindicates the completeness of his list, by remarking that अनन्वय, ससंदेह, उपमारूपक, and उत्प्रेक्षावयव, which are normally given by Ālamkārikas as independent figures, have been—the first three—included by him as sub-varieties of regular figures, while the last, though not actually so included, can easily be subsumed under a regular figure. Compare also ii. 309. See note (ii) to ii. 37; Note (ii) to ii. 26 (where in the last line on p. 90 read 'Dandin' for 'Bhāmaha'); and Note (iii) to ii. 88.

(ii) The alamkāras अनन्वय and ससंदेह, though not separately given by Daṇḍin, are treated as independent alamkāras by almost all other writers, including Bhāmaha. The figures उपमारूपक and उत्प्रेक्षावयव are however given by Bhāmaha alone amongst extant writers; and Dandin's specific rejection of them raises the question as to Dandin's chronological position with reference to Bhāmaha. In our notes to ii. 88-90 we have adduced reasons to show that Dandin's posteriority to Bhāmaha need not be regarded as an inevitable conclusion so far as the treatment of उपमारूपक by these two writers is concerned. As to उत्प्रेक्षावयव, in as much as Dandin gives us no indication as to his own idea of the figure, the means for forming any opinion one way or the other are unfortunately lacking.

(iii) An उत्प्रेक्षावयव is—to judge from the illustration of it given by Bhāmaha (see our Com ii. 359[4-5]) is a combination of उत्प्रेक्षावैचित्र्य with श्लेषवैचित्र्य and रूपकवैचित्र्य, and as Daṇḍin's sub-varieties often exhibit such combined वैचित्र्य, Dandin is justified from his own point of view in regarding उत्प्रेक्षावयव as उत्प्रेक्षाभेद. Abhinavagupta in his ध्वन्यालोकलोचन (p. 41) discusses Bhāmaha's illustration for उत्प्रेक्षावयव and regards it as a regular variety of संकर.

(iii) That a very large number of alamkāras recognised by modern writers are absent in Dandin's book is no impeachment of it. Science must grow.

Notes to II. 359cd to 360—(i) It will be remembered that in ii. 7 संसृष्टि was designated संकीर्ण. Later writers make a distinction between these terms, reserving संसृष्टि for co-ordinating or समकक्ष mixture and संकर for prepondera-ing mixture or mixture with the अङ्गाङ्गिभाव relation. Although Daṇḍin is aware of this two-fold method of mixture he has not deemed it necessary to appropriate a distinct name for each. Bhāmaha, Rudraṭa, Vāmana, Bhoja, Hemachandra, and the two Vāgbhaṭas have likewise contented themselves with just one name. Bhāmaha, Vāmana, and Bhoja choosing संसृष्टि the others having fixed upon संकर. The later ālaṃkārikas including रुय्यक, मम्मट, विश्वनाथ, and others clearly distinguish between संसृष्टि and संकर, some adding also a third category of संदेह or अनिश्चय.

(ii) The more important statements of these Ālaṃkārikas are here assembled for easy reference—

Bhāmaha (iii. 48)—

वरा विभूषा संसृष्टिर्बह्वलंकारयोगतः ।
रचिता रत्नमालेव सा चैवमुदिता यथा ॥

Vāmana (IV. iii. 30f)—

अलंकारस्यालंकारयोनित्वं संसृष्टिः । तद्भेदावुपमारूपकोत्प्रेक्षावयवौ ।

Rudraṭa (x 25)—

योगवशादेतेषां तिलतण्डुलवच्च दुग्धजलवच्च ।
व्यक्ताव्यक्तांशत्वात् संकर उत्पद्यते द्वेधा ॥

Bhoja (iv. 88 ff.)—

संसृष्टिरिति विज्ञेया नानालंकारसंकरः ।
सा तु व्यक्ता तथाव्यक्ता व्यक्ताव्यक्तेति च त्रेधा ॥
तिलतण्डुलवद्व्यक्ता छायादर्शवदेव च ।
अव्यक्ता क्षीरजलवत् पांशुपानीयवच्च सा ॥
व्यक्ताव्यक्ता च संसृष्टिर्नरसिंहवदिष्यते ।
चित्रवर्णवदन्यस्मिन् नानालंकारसंकरे ॥

Hemachandra (p. 289)—

स्वातन्त्र्याङ्गत्वसंशयैकपद्यैरेषामेकत्र स्थितिः संकरः । परस्परानिरपेक्षत्वं स्वातन्त्र्यम् । उपकारत्वमङ्गत्वम् । एकस्य ग्रहेऽन्यस्य त्यागे साधकबाधकप्रमाणाभावादनिर्णयः संशयः । एकस्मिन् पदेऽर्थाच्छब्दालंकारयोः समावेश ऐकपद्यम् ।

Notes to II. 361-362—(i) In the first half of ii. 361 there is an उपमा statement which can stand by itself. The उपमा is thus the principal figure. The श्रुतानुपालिनी considers the figure in the first half to be उत्प्रेक्षा; but आक्षिपति can be an उपमावाचकशब्द though not actually enumerated by Dandin. In the second half we have an अर्थान्तरन्यास based upon श्लेष. The particular statement about the invasion of the beauty of the face by lotuses is corroborated by the general fact that, given कोश and दण्ड, any body can invade. The awkwardness of the general statement containing a pronoun (एषा) referring to a noun in the particular statement can be got over by making एषाम्=एषां लोकानाम्. Nor is the difficulty so very serious at all. We need not accordingly make the figure a हेतु instead of an अर्थान्तरन्यास, as suggested by some commentators.

(ii) Dandin has not apparently given an illustration for सर्वेषां समकक्षता. The stanza ii. 362 (cp. ii. 226ab) supplies the deficit. But it is omitted in most Mss. and Cb quotes the stanza with the remark—समकक्ष्यताया अप्युदाहरणमन्यत्र द्रष्टव्यम्। It may be added in passing that Bhoja gives as his example for this kind of संसृष्टि (which he calls तिलतण्डुलसंसृष्टि) the extra stanza पिनष्टीव तरङ्गाग्रैः etc. mentioned in the variants to ii. 226 above. Even the श्रुतानुपालिनी does not notice ii. 362; and surely it would have been possible for Dandin, without repeating himself, to give another instance for समकक्षसंसृष्टि if he had thought it necessary. We should in this connection recall the fact that Dandin has not given illustrations for all the मध्यदीपक or the अन्त्यदीपक varieties. Compare our Commentary to ii. 104 ff.

Notes to II. 363.—(i) Of the three figures-of-speech contained in ii. 361 the relation between श्लेष and अर्थान्तरन्यास is perhaps much more immediate than that between अर्थान्तरन्यास and उपमा; but it would be incorrect to suggest that the former is अङ्गाङ्गिभाव and the latter समकक्षता. All the same, श्लेष forms, as Daṇḍin himself says ii. 313, the ingredient of quite a large number of figures, with

which it generally has an अङ्गाङ्गिभाव relation. Compare our Note to ii. 313 and the illustrations in ii. 28, ii. 87, ii. 159, ii. 185, etc. In fact there is no figure-of-speech the charm of which cannot be heightened by introducing an element of श्लेष into it somewhere. Of course the charm resulting from paronomasia is artificial and so cannot be said to reflect accurately the charm of the original object in Nature which the poem seeks to describe in the most effective and agreeable fashion. Paronomasia is like the frame of the picture. It can set off the beauty of the portrait: but the beauty of the portrait must be there. Svabhāvokti is the beauty of the portrait, Vakrokti is the contribution of the frame-maker.

(ii) It is thus evident that Vakrokti is Dandin's general name for any rhetorical device used to garnish or embellish some normal matter-of-fact description or narration. As the श्रुतानुपालिनी remarks—स्वभावोक्तिर्नाम यथावस्थितपदार्थरूपकथनम् वक्रोक्तिर्नाम यथावस्थितमन्यथीकृत्य । अत्र उपमादयः संकीर्णपर्यन्ता वक्रोक्तिषु पतिताः स्वभावोक्तिः पुनराद्यालंकार इति । We should in this connection recall Dandin's earlier assertion (ii. 13) about स्वभावोक्ति—शास्त्रेष्वस्यैव साम्राज्यं काव्येष्वप्येतदीप्सितम् । Mahimabhatta in his Vyaktiviveka (Triv. Sans. Series ed. p. 28) is more precise on the point. Quoting the view, presumably, of Kuntaka the author of वक्रोक्तिजीवित (a work which has been brought to light only a few months ago in a solitary and fragmentary ms. from the South) he says—शास्त्रप्रसिद्धशब्दार्थोपनिबन्धनव्यतिरेकि यद्वैचित्र्यं तन्मात्रलक्षणं वक्रत्वं नाम काव्यस्य जीवितमिति सहृदयमानिनः केचिदाचक्षते । The वैचित्र्य of a Śāstra proceeds from its description of facts as facts. In a poem the वैचित्र्य is, in the words of Jayaratha (p 8), a कविप्रतिभानिर्वर्तित व्यापार, or as another puts it, a वैदग्ध्यभङ्गीभणितिः । Compare also—

प्रसिद्धं मार्गमुत्सृज्य यत्र वैचित्र्यसिद्धये ।
अन्यथैवोच्यते सोर्थः सा वक्रोक्तिरुदाहृता ॥

(iii) Bhāmaha's conception of वक्रोक्ति can be gathered from the following passages in his work—(i. 36)—वक्राभिधेयशब्दोक्तिरिष्टा वाचामलंकृतिः— where वक्रोक्ति is given as a part of his definition of alamkāra; (cp. Abhinava-

gupta's comment— शब्दस्य हि वक्रता अभिधेयस्य च वक्रता लोकोत्तीर्णेन रूपेणावस्थानमित्ययमेवासावलंकारस्यालंकारान्तरभावः) ; (i. 30)—युक्तं वक्रस्वभावोक्त्या सर्वमेवैतदिष्यते—where he tells us, like Dandin, that वक्रोक्ति and स्वभावोक्ति constitute the contents of all poetic writing; (ii. 34, 35)—where he intends to say that the वैदर्भी style, in spite of its प्रसाद, ऋजुता, or कोमलत्व, will be no better than a sweet choppy music, if devoid of पुष्टार्थता and वक्रोक्ति, and that, per contra, Gaudīya poetry with its many alamkāras, provided it is not vulgar or confusing and has some sense to convey, is also not unacceptable; and lastly the oft-quoted verse (ii. 85)—

सैषा सर्वैव (v. l. सर्वत्र) वक्रोक्तिरनयार्थो विभाव्यते ।
यत्नोऽस्यां कविना कार्यः कोऽलंकारोऽनया विना ॥

which, coming as it does in connection with his treatment of अतिशयोक्ति, leads to the equation अतिशयोक्ति = वक्रोक्ति which Mammata (x. p 906) and Hemachandra (p. 267) distinctly lay down—सर्वत्र विषयेऽतिशयोक्तिरेव प्राणत्वेनावतिष्ठते । तां विना प्रायेणालंकारत्वायोगात् । Other testimony to this extended application of the term वक्रोक्ति is Alamkārasarvasva (p.8)–वक्रोक्तिजीवितकारः पुनर्वैदग्ध्यभङ्गीभणितिस्वभावां बहुविधां वक्रोक्तिमेव प्राधान्यात् काव्यजीवितमुक्तवान् । व्यापारस्य प्राधान्यं च काव्यस्य प्रतिपेदे । अभिधानप्रकारविशेषा एव चालंकाराः । .... । उपचारवक्रतादिभिः समस्तो ध्वनिप्रपञ्चः स्वीकृतः । केवलमुक्तिवैचित्र्यजीवितं काव्यं न व्यङ्ग्यार्थजीवितमिति तदीयं दर्शनं व्यवस्थितम् । And again (p. 177)—वक्रोक्तिशब्दश्चालंकारसामान्यवचनोऽपीहालंकारविशेषे संज्ञितः । To the same effect also अभिनवगुप्त in his ध्वन्यालोकलोचन (p. 208)—यातिशयोक्तिर्लक्षिता सैव सर्वा वक्रोक्तिः अलंकारप्रकारः सर्वः ।................। लोकोत्तरेण चैवातिशयः । तेनातिशयोक्तिः सर्वालंकारसामान्यम् । Compare also Kāvyādarśa ii. 220.

(iv) As against this earlier conception of वक्रोक्ति (or अतिशयोक्ति) given by Bhāmaha, Daṇḍin, Kuntaka and others, we have the subsequent restriction of it to a specific figure-of-speech defined by Ruyyaka (p. 175) as—अन्यथोक्तस्य वाक्यस्य काकुश्लेषाभ्यामन्यथा योजनम् । and illustrated by—

अहो केनेदृशी बुद्धिर्दारुणा तव निर्मिता ।
त्रिगुणा श्रूयते बुद्धिर्न तु दारुमयी क्वचित् ॥

Another illustration given by Kuvalayānanda (st. 158) is—मुञ्च मानं दिनं [मा॒ नन्दिनं] प्राप्तं नेह नन्दी हरान्तिके । Rudraṭa (ii. 14-17), Mammaṭa (ix, p. 593), Hemachandra (p. 234),

Vidyānātha (p, 410), and most later writers have the same limited conception of वक्रोक्ति, which some go to the length of regarding as a शब्दालंकार only Rudrata (x 9) gives besides a variety of श्लेष called वक्रश्लेष

(v) As coming between these two conceptions of वक्रोक्ति, though not therefore necessarily forming the transition between them, is Vāmana's conception of वक्रोक्ति as (IV iii 8)—सादृश्याल्लक्षणा वक्रोक्तिः। A लक्षणा, the Kāmadhenu explains, is possible in five ways—

अभिधेयेन संबन्धात् e. g. द्विरेफ-भ्रमर-भृङ्ग ;
सादृश्यात् e. g सिंहो माणवकः (a case of वक्रोक्ति),
समवायतः e. g. गङ्गाया घोषः,
वैपरीत्यात् e g बृहस्पतिरयं मूर्खः ;
and, क्रियायोगात् e. g. महति समरे शत्रुघ्नस्त्वम्.

Vakrokti is thus, according to Vāmana, a metaphorical mode of poetic expression, while Dandin regarded it as any striking mode of poetic expression. If we now recall that to Vāmana all figures-of-speech are उपमाप्रपञ्च only, while they are वक्रोक्तिप्रपञ्च or अतिशयोक्तिप्रपञ्च to the earlier school, it will be perhaps evident that between Vāmana's conception of वक्रोक्ति and that of Dandin, Bhāmaha, and others there is not that wide gulf that is sometimes made out.

(vi) At the same time, comparing Kāvyādarśa ii. 93–94 with Vāmana's example for वक्रोक्ति, viz.—उन्मिमील कमलं सरसीनां कैरवं च निमिमील मुहूर्तात् (अत्र नेत्रधर्मावुन्मीलननिमीलने सादृश्याद्विकाससंकोचौ लक्ष्यत.) it is evident, as Jacobi has said (Z. D. M G., vol. lxiv, p. 130 ff), that Vāmana has turned what was a गुण (समाधि in Dandin, प्रसाद in Bharata xvi, 95) into an अलंकार. Samādhi is declared, like वक्रोक्ति and अतिशयोक्ति, as the all-in-all (ii. 100) of poetry ; and it is difficult to talk of more than one thing in the superlative and yet maintain a distinction between them, especially if we remember that with Vāmana the boundary-line between Gunas and alamkāras was very vague indeed (cp. II. 3. 172—काव्यशोभायाः कर्तारो धर्मा गुणाः तदतिशयहेतवस्त्वलंकाराः) As far as the facts of the case go, we have no definite ground to regard Vāmana's treatment of वक्रोक्ति as either a forerunner or

a subsequent development of Dandin's and Bhāmaha's conception of the same. Even if Udbhata, Bhāmaha's commentator, is to be regarded as a rival contemporary of Vāmana, yet Vāmana may have persisted in following his own indendent अलंकारसंप्रदाय. The chronological relation between Dandin and Vāmana cannot be made to turn upon their account of वक्रोक्ति.

(vii) The ultimate conception of वक्रोक्ति as a शब्दालंकार cannot be genetically connected with either Dandin's or Vāmana's conception of the same. The art of speaking at cross purposes was regarded as an accomplishment of a cultured beauty (महिलागुण), and it is conceivable that it was raised to the dignity of a regular alamkāra irrespective of what the Texts had already to say about the other वक्रोक्ति

Notes to II 364–366—(i) Compare Note (iii) to ii 13 above. The normal conception of Bhāvika found in Ruyyaka (p. 178), Mammata (x, p. 822), and Viśvanātha (x. 93–94), and most later writers is contained in the following definition of it in the Kāvyaprakāśa—प्रत्यक्षा इव यद्भावाः क्रियन्ते भूतभाविनः। तद्भाविकम्. Some writers add to this the further condition that the object (भाव) should be अत्यद्भुत, and should be expressed in vivid and non-confusing terms (वाचामनाकुल्येन) An example of a past incident revivified is Mrichchhakatika (iii. 6)—

तं तस्य स्वरसंक्रमं मृदुगिरं श्लिष्टं च तन्त्रीस्वनं
वर्णानामपि मूर्छनान्तरगतं तारं विरामे मृदुम्।
हेलासंयमितं पुनश्च ललितं रागद्विरुच्चारितं
यत्सत्यं विरतेपि गीतसमये गच्छामि शृण्वन्निव॥

For a future incident anticipatorily glimpsed Ruyyaka (p. 182) gives the instance—

अनातपत्रोऽप्ययमत्र लक्ष्यते सितातपत्रैरिव सर्वतो वृतः।
अचामरोप्येष सतेव वीज्यते विलासबालव्यजनेन कोप्ययम्॥

(ii) In accordance with this later conception of the figure its name is explained as—भावः कवेरभिप्रायोऽत्रास्तीति। or (अलं० स०, p. 178)—कविगतो भाव आशयः श्रोतरि प्रतिबिम्बत्वेनास्तीति। भावो भावना वा पुनः पुनश्चेतासि निवेशनम् सोऽत्रास्तीति। This etymology

probably goes back to Kāvyādarsa ii 364^{cd}, where however भाव apparently is used in a rather peculiar sense We would there translate it by Sustained Intuition especially as Dandin makes it a प्रबन्धविषयगुण Bhāmaha also calls it (ii. 52) a प्रबन्धविषयगुण laying down for it the four-fold requirement, viz —

चित्रोदात्ताद्भुतार्थत्वं कथाया· स्वभिनीयता ।
शब्दानाकुलता चेति तस्य हेतुं प्रचक्षते ॥

But Dandin's requirements for the figure as enumerated in ii 365–366 seem to be peculiar to him, as also his whole conception of the same, wherein he is probably following a tradition distinct from that of Bhāmaha. Bhoja's conception of Bhāvika (which he identifies with उद्भेद, iv. 85–86) is so very far removed from the two conceptions discussed hitherto that it need not be here taken into consideration at all

(iii) The Bhāvika of later writers is distinguishable from the गुण called प्रसाद, the रस named अद्भुत, and अलंकारs like स्वभावोक्ति or भ्रान्तिमान् or अतिशयोक्ति Compare साहित्यदर्पण (x. p 574f.)—न चायं प्रसादाख्यो गुणः भूतभाविनो प्रत्यक्षायमाणत्वे तस्याहेतुत्वात् । न चाद्भुतो रसः विस्मयं प्रत्यस्य हेतुत्वात् । न चातिशयोक्तिरलंकार अध्यवसायाभावात् । न च भ्रान्तिमान् भूतभाविनोर्भूतभावितयैव प्रकाशनात् । न च स्वभावोक्ति. तस्या लौकिकवस्तुगतसूक्ष्मधर्मस्वभावस्यैव यथावद्वर्णनं रूपम अस्य तु वस्तुन' प्रत्यक्षायमाणत्वरूपो विच्छित्तिविशेषोस्तीति । Hemachandra however refuses to admit this figure. He says (p 293)—भाविकं तु भूतभाविपदार्थप्रत्यक्षीकारात्मकमभिनेयप्रबन्ध एव भवति । यद्यपि मुक्तकादौ दृश्यते तथापि न तत् स्वदते ।

(iv) Confining our attention to Dandin's own conception of भाविक it will be observed that Dandin's treatment of it is quite in place, coming as it does after his treatment of वक्रोक्ति, whereas, it is not quite clear why Bhāmaha should have called his भाविक a प्रबन्धविषयगुण. Bhāvika is the quality belonging to a poem taken as a whole, and it suggests the formulation of questions like,—Is there a meaning to the whole ? Is it consistently carried out ? Is there a harmony and proportion of parts ? Is it a clear and self-sufficient theme ? These are questions of higher

criticism ; and it is creditable to Dandin that he has recognised their importance and made room for them in his treatment of poetry.

Notes to II. 367-368—(i) Having considered a poem from the point of view of higher criticism and constructive technique, Daṇḍin is naturally led to think of the dramatic Nodes and their minor constituents, or the Rhetorical-modes and their further literary distribution, these being respectively treated at length in the Nāṭyaśāstra, Chapters xix and xx. Dandin here permits the possibility of an application of similar critical canon to the appreciation of poetry It is to be wished however that Dandin had made himself more explicit. For vrittis compare our Note (ii) to i 40.

(ii) Here again, as at the end of the first Parichchheda, Dandin emphasises, for an aspiring poet, the necessity of constant practice. *Repetitio mater studiorum*